

The Hollywood motion picture industry is and has been, as it will be seen, one of the outstanding barometers of change in the Communist Party line.

CONTEMPORARY THEATRE, INCORPORATED  
(Communist Front Organization)

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(u) Source 3-V, who is familiar with the Communist build-up in Hollywood has stated that with the setting up of the NEW THEATRE LEAGUE in 1934, and the publication of its official magazine, the "New Theatre", and the subsequent creation of the Hollywood Chapter of the LEAGUE OF AMERICAN WRITERS in the spring of 1935, the real penetration of the Hollywood motion picture industry by the communist party began.

The publication of a series of sensational articles dealing with certain prominent personages in and out of the picture industry in this magazine, "New Theatre", drew the attention of all Hollywood intellectuals to Communist methods and ideology. The most sensational of these articles was one, "The Sacred Cow of Hollywood". This was a vicious, unwarranted and almost obscene attack on LOUELLA PARSONS, a Hollywood correspondent and columnist. In the article she was painted as a servile hireling of Mr. WILLIAM RANDOLPH HEARST who was then, and still is, the bogey man of the American Communists. This article was published in the August, 1935, number of the "New Theater". So sensational was the article that in some cases copies of the magazine sold for as much as five dollars. The author of the article which was signed "JOEL FAITH" was reported to be one CHARLES (CHUCK) DAGGETT, then a reporter on a theatrical trade paper, "Variety".

Some few months previously the first American Writers Congress was held in New York City, April 1935. Out of this congress came the Hollywood Chapter of the League of American Writers. At this first congress EARL BROWDER, MICHAEL GOLD and other top Communist functionaries were in attendance and practically guided the proceedings. The foregoing events were the initial stimuli that brought about the rush of so many of the Hollywood intelligentsia to join the ranks of the revolution, as interpreted by the Communist Party at that time. [As part of the Communist Party program, and under the auspices of the New Theatre League, there was set up in Hollywood an organization called "CONTEMPORARY THEATRE, INCORPORATED".] (u) The headquarters were located at 2905 Sunset Boulevard.

(u) [The aims and purposes of CONTEMPORARY THEATRE, INCORPORATED] were officially stated as follows in a prospectus dated March 8, 1936:

"The Contemporary Theatre is building the New Theatre in Los Angeles—a theatre with a progressive, artistic and social outlook. It is a non-profit cooperative enterprise of playwrights, actors, technicians and audience. We are devoted to the production of the best

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available plays dealing with the struggles and conflicts of our times.]

"We believe that vital drama and vital theatre must meet squarely the ideas and forces that determine human existence.

"The vigorous theatre of the past interpreted man's struggle against fate, the disasters of nature; his efforts to break through restricting moral codes. The stage interpreted these forces and involved its audience in the struggle to conquer them.

"Today the theatre faces the tumultuous drama of a whole society struggling against the chaos of the world. Today a vigorous theatre must dramatize the deep-going conflicts of our times, the economic, emotional and cultural problems that confront the majority of the people.

"The Contemporary Theatre is dedicated to such a purpose. Its plays will speak directly to this majority whose lives are usually ignored or caricatured on the stage.

"We believe that the powerful sweep of the NEW THEATRE movement which is profoundly rooted in the lives and struggles of all those who work for wages, carries along with it the seed of history in the making which is indeed of momentous interest to every theatre worker and every theatre-goer. Audiences demand rich, mature and indigenous plays of American life, and the Contemporary Theatre in its work intends to give these to them."

While the foregoing program announced publicly, taken at its face value is rather innocuous and mild, the same prospectus from which it was taken recommended such plays as:

"PEACE ON EARTH", by GEORGE SKLAR and ALBERT MALTZ, which had a run of five weeks in Los Angeles. This play is described as a powerful "anti-war drama". It was definitely revolutionary in content and followed the Communist Party line at that time.

"SAILORS OF CATTARO", by FREDERICK WOLF. This play also was revolutionary and in one scene portrayed an actual uprising.

"Waiting for Lefty", "Awake and Sing", "Paradise Lost", and "Until the Day We Die", all by CLIFFORD ODETS. All four of these plays are in the same-category, that of

following the Communist Party line. They speak for themselves.

GEORGE SKLAR, ALBERT MALTZ and CLIFFORD ODETS are all members of and active in the League of American Writers and have followed the Communist Party line for many years. SKLAR and MALTZ signed the call for the Fourth Writers Congress, which was an endorsement of the American Peace Mobilization. FREDERICK WOLF is a foreign revolutionary writer, an Austrian, and known internationally as a supporter of Communist causes.

The Hollywood sponsors of CONTEMPORARY THEATRE, INCORPORATED were:

- ✓ DOROTHY PARKER - Writer and Member of the League of American Writers, long a fellow traveller
- ✓ HERMAN SHUMLIN - Now a Hollywood Director. Formerly a Broadway producer. He has long been a close follower of the Communist Party and its political line; was endorser of the American Peace Mobilization.
- ✓ HERBERT BIBERMAN - A Hollywood screen director, long identified with the Communist movement; was West Coast Director of the American Peace Mobilization, and was picketing the White House almost at the time HITLER attacked Russia. He is a Communist.
- JOHN FORD - Hollywood director. Identified as member of the Communist Party in Burt testimony, D.A. 1940. Follows the Communist Party line and sponsors front organizations.
- ✓ DUDLEY NICHOLS - Member of the League of American Writers, signer of the Fourth Call of the Writers Congress, which was an endorsement of the American Peace Mobilization. He has been long a fellow traveller.
- KING VIDOR - Hollywood director and fellow traveller.
- SAM SPENACK - Hollywood writer and fellow traveller.
- GILMOR BROWN - Director of Pasadena Little Theatre.

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EMANUEL EISENBERG - Chairman of Contemporary Theatre, Incorporated. He is listed as a short story writer and reviewer for various magazines, one of which was "New Theater". EISENBERG is not reported to have been connected with the Hollywood Motion Picture Industry at that time, but came into the locality from New York.

(Above from Prospectus 3-8-36)

Other Hollywood motion picture people active in the affairs of the organization were:

- ✓ DONALD OGDEN STEWART - Writer; member of the League of American Writers and a Communist.
- ✓ LIONEL STANDER - Actor and a Communist.
- FREDERIC MARCH - Actor and a Communist.
- ✓ FLORENCE ELDRIDGE - Actress and a Communist Party line follower.
- JOHN CROMWELL - Director and a Communist Party line follower.
- ✓ JAMES CAGNEY - Actor and a Communist Party line follower.
- ✓ LEWIS MILESTONE - Director and a Communist.
- JOHN HOWARD LAWSON - Writer and a member of the League of American Writers; also a Communist.
- ✓ CLIFFORD ODETS - Writer; member of League of American Writers and a Communist.
- ARTHUR KOBER - Writer; member of League of American Writers, and a Communist Party line follower.
- IRWIN SHAW - Writer; member of League of American Writers and a Communist Party line follower.
- ✓ FRANK TUTTLE - Director and a Communist.

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JEAN LUIR

- Actress and a Communist Party line follower

HERBERT KLINE

- Director and a Communist Party line follower.

All of the above are reported to have attended a meeting of the Contemporary Theatre, held at the Hollywood Women's Club, Hollywood, California, March 29, 1936, the minutes of which meeting is reported in full in "New Theatre" magazine for May, 1936, page 5. This report contains speeches made by various individuals and reveals fully the program and purposes of Contemporary Theatre, Incorporated.

[Contemporary Theatre, Incorporated, had comparatively a short life. This was not because of lack of serious intent or concentration on the idea, but rather because it was discovered that a simpler and easier way to get Communist propaganda plays before the public was to utilize the W.P.A. Federal Theatre Project for the purpose.] The Communist Party had already, at this time, succeeded in penetrating the Federal Theatre Project to a serious extent and consequently here was an opportunity to present party line plays under the auspices and at the expense of the United States Government.

Besides, HALLIE FLANAGAN, who had been much interested in the NEW THEATRE LEAGUE previously, and who had written articles for its magazine, "New Theatre", was head of the project. Miss FLANAGAN had made several trips to Russia; once in 1926 when, on her return to the United States, she wrote in glowing terms of the value of the Russian Theatre Technique, in the book "Shifting Scenes" which was supposed to be a survey of the art of the theater in all European countries, but in which the greater part of the book dealt with the Russian theatre. She only spoke in glowing terms of the theatre but went into ecstasies over the Russian revolution and the way of life in that country at that time. Again in 1931 she made a trip to Russia to attend the Russian Theatre Festival.

As a consequence of the Communist Party tactic of concentrating on the Federal Theatre Project, Contemporary Theatre, Incorporated of Hollywood gradually passed out from lack of nourishment—the usual method of liquidating a front organization when it is no longer needed.

But the utilization of the Federal Theatre Project by the Communists for propaganda plays eventually brought about the death of the Project. An investigation by the Dies Committee brought to light Communist control of the project in certain localities, particularly New York.

At a series of hearings before this committee in the fall of 1938, and at a later hearing before a sub-committee of the House Committee on Appropriations (Chairman CRESTON A. WOODRUFF) in the spring of 1939, before which both committees Miss FLANNAGAN appeared and denied any Communist influence on the Project, evidence of a conclusive nature was brought out by witnesses that the contrary was true.

Miss FLANNAGAN in 1940 wrote another book, "Arena", which dealt with the history and finally the liquidation of the Project by an Act of Congress on June 30, 1939.

As a result of these hearings, and for the reason that Communist influence over the project was apparent, the U.F.A. Federal Theatre Project was abolished by Act of Congress on June 30, 1939. [Following this elimination of the Federal Theatre Project from the Work Projects Administration, the same Hollywood group which was instrumental in creating Contemporary Theatre, Incorporated, now reverted in the fall of 1939 to the previous program of setting up their own "theatre groups". This time it was called the HOLLYWOOD THEATRE ALLIANCE.]

HOLLYWOOD THEATRE ALLIANCE  
(Communist Front organization)

[Source B-17 has stated] that as part of the general campaign of the Communist Party to penetrate and influence the Hollywood scene, and to use Hollywood and its prestige as a base of operations, there was set up in April, 1939, a Communist "front" organization called the HOLLYWOOD THEATRE ALLIANCE.

[This organization followed the usual formula of a Communist front.] In its appeal to the public for support it pursued the usual policy of couching its aims and purposes in cloudy and misleading statements, of which the following, taken from the official program, are examples:

"The world no longer eyes Hollywood as the home of movies and symphonies under the stars. On the one hand it sees the greatest concentration of literary and artistic talent, and on the other, progressive, spirited people bending their energy toward defeating bigotry and upholding the best in American tradition. Now these two groups join hands in an enterprise inevitably determined by their outlook and experience—a democratic theatre."

Again:

"A democratic theatre is a community function. To permit it to be usurped for private profit and self-exploitation is to acquiesce

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to a commercial dictatorship. And to believe the theatre a reflection of the times, yet knowingly to support cowardly, stupid drama is to pretend the times were all folly and no aspiration."

It was on such vague generalized appeal that the Hollywood Theatre Alliance was set up in April 1939. The pact between STALIN and HITLER had not yet been consummated and, therefore, this Communist "front" followed the line of the party at this time, which was support of the "popular front" and "collective security" for the defeat of Nazism and Fascism.

[Within a few months after the Hollywood Theatre Alliance was created the pact between STALIN and HITLER was announced, August 23, 1939. The effect on the organization was immediately apparent. From a position of support for democracy and the "popular front" the organization changed to one of isolation, opposition to lend-lease, opposition to the Selective Service Act, in fact complete support of the Communist Party line which changed suddenly with the alliance between STALIN and HITLER.]

As a consequence [the first show, which was in the form of a "Revue", that was produced by the Hollywood Theatre Alliance and which was titled "Meet the People", followed the Communist Party line completely. All through the show was sprinkled Communist propaganda. There were sneers for our preparations for national defense, cleverly satirized propaganda aimed at preventing aid to Great Britain, and in a general sense was potent propaganda upholding the position of the Communist Party and its attitude toward the war effort at that time.]

The show was a huge success. A road company was organized and toured the country. Results were pointed to by Communists as an example of propaganda by way of the theatre.

After this play had its run, another one was produced. It was called "Zero Hour". The title had reference to the imminence of war and all its evil effects and in content-slyly suggested to workers to resist, etc. This play was even more vicious than its predecessor.

At the time "Zero Hour" was running, June, 1941, the strike at the North American Aviation Plant in Inglewood, California was called. This Hollywood Theatre Alliance show and the entire cast, supported by the alliance itself, came out in open support of this strike, a strike of which President ROOSEVELT had this to say:

"Besides, the responsible leaders of labor in the United States all realized that this was not a bona fide labor dispute, but a form of alien sabotage, inspired and directed by Communist forces, interested not in the advancement of labor, but in the defeat and overthrow of the United States."

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The show gave special performances for the strikers, raised money and did everything possible to support the Communist position regarding that affair.

This show "Zero Hour" was running when HITLER invaded Russia, on June 22, 1941. Immediately a change took place in the attitude of the Hollywood Theatre Alliance. "Zero Hour" soon came to a close. Later another show was produced called, "They Can't Get You Down".

Now we see the Hollywood Theatre Alliance changing its attitude. This latter show was in no way similar to those which preceded it. From a position of isolation, etc., it became very patriotic just as the Communist Party had done when Russia was attacked. It subscribed to our war efforts, in toto.

In its every act and in the presentations of its shows the Hollywood Theatre Alliance subscribed to and followed the Communist Party line explicitly.

The following list of names, from sponsors to writers and directors and all the way down is indicative of the Communist coloring of the entire project:

The following members of the League of American Writers, each one of whom has been identified as having been involved in Communist activities for years, were sponsors of the Hollywood Theatre Alliance:

JOHN HOWARD LAWSON

DONALD OGDEN STEWART

LILLIAN HELLMAN

DOROTHY PARKER

GILBERT GABRIEL (Member of League of American Writers & Writers in Exile)

ARTHUR KOBER

DASHIELL HAMMETT (Member of League of American Writers; now in Signal Corps of the United States)

Other sponsors were:

WILL ROGERS, JR. - recently elected to the Congress of the United States from California; a Communist Party line follower.



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ELLIS E. PATTERSON- Then Lieutenant Governor of the State of California; a Communist Party line follower.

J. EDWARD BROMBERG- Actor; member of the Communist Party. (4) u

GEORGE CUKOR - Director

DR. BRUNO FRANK -

DOROTHY ARIZZI - Motion picture director.

HELEN GANAGAN - Democratic National Committeemen.

IRA MERSHWIN - Musician

IRVING PICHEL - Director; fellow traveller

CARSH KANNIN - Director; fellow traveller.

BORIS MARCHSON

BYRON SCOTT - former Congressman from California (deceased)

SIGMUND ROMBERG - Hollywood Executive.

Mrs. CHELENE TOMERSON- Local political figure; Communist Party line follower

Mrs. EDWARD G. ROBINSON- wife of actor of that name.

All of the above sponsors have been identified with activity in other front organizations inspired by the Communist Party.

It was stated officially by the Hollywood Theatre Alliance in April, 1939 that the writers who would be responsible for forthcoming plays were:

JOHN HOWARD LAWSON- Communist Party member.

RALPH BLOCK - Communist Party line follower.

JULIUS EPSTEIN - League of American Writers and Communist Party line follower

PHILLIP EPSTEIN - League of American Writers, Communist Party line follower

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FRANCIS FARAGON - Fellow traveller; Hollywood Anti-Nazi League member, and member of the League for Democratic Action

EDWIN JUSTIN MAYER- Member of Hollywood Anti-Nazi League, Hollywood League for Democratic Action, League of American Writers, and American Peace Mobilization.

ROBERT ROSSEN - Member of League of American Writers, Hollywood Anti-Nazi League, League for Democratic Action, American Peace Mobilization, and Fourth Call.

ABEN LANDEL - Follower of Communist Party line.

MILT CROSS - Member of League of American Writers and Hollywood Anti-Nazi League.

EDWARD ELISCU - Member of League of American Writers, Hollywood Anti-Nazi League, American Peace Mobilization, League of Democratic Action, and Fourth Call.

All of the above are members of the League of American Writers, teach in the Hollywood Writers School and have been identified as followers of the Communist Party line in other front organizations.

All three plays, "Meet the People", "Zero Hour", and "They Can't Get You Down", were written by:

HENRY MYERS  
JAY CORNETT  
EDWARD ELISCU

All three of the above are members of the League of American Writers, teach in the Hollywood Writers School and are way out in front in Communist activities in the Hollywood section.

"Zero Hour" was directed by HERBERT BIBERMAN, a motion picture director, local chairman of the American Peace Mobilization and a leading Communist in Southern California.

Others who contributed to the "artistic" efforts of the Hollywood Theatre Alliance are:

DANNY DARE	- who staged "Meet the People."
MORTIMER OFFNER	
IRVING WHITE	
BERNARD VORHAUS	- Member of Hollywood Anti-Nazi League.
LUCIEN PRIVAL	- Actor, member of League of American Writers, and Communist Party.

One scene in "Meet the People" was written by MIKE QUIN, columnist of the Daily, "Peoples World", the official Communist publication on the Pacific Coast.

[At the present time the Hollywood Theatre Alliance is inactive. Most of the writers and intellectuals responsible for the organization have either become active in the Hollywood Writers Mobilization, or other front groups who are now, since Russia was attacked, very patriotic.]

The Hollywood Theatre Alliance was one of the usual Communist organizations set up to take over Hollywood and at the same time influence people toward Communism and the Soviet Union.

The pattern followed in forming and conducting this group was and is the same as is used in all other Communist fronts.

[During the active period of the alliance, for the duration of the STALIN-HITLER pact, August, 1939 to June, 1941, it was extraordinarily successful.]

HOLLYWOOD ANTI-NAZI LEAGUE  
(Communist front organization)

[Source 3-X has stated that this organization was one of the most outstanding in the series of Communist Front organizations set up by the Communist Party in Hollywood.]

During the period of the "Popular Front", when the foreign policy of the Soviet Union demanded that Communist Parties everywhere pretend to support democracy and work to bring about "collective security" as a bulwark against Nazism and fascism, the Hollywood Communists created the Hollywood Anti-Nazi League. (u)

The purpose of this organization was ostensibly to "defend American democratic rights against Nazi influences". While outwardly this was a avowed purpose, secretly it was set up to build up the influence of the Communist cause and create sympathy and give aid to the policies of Soviet Russia. All propaganda put out, and meetings held, which were open to the public, were tied in with the interests of the Communist Party and Soviet Russia.

[It appealed to the large Jewish population in Southern California on the basis of fighting Hitlerism and drew great financial support from the producers of motion pictures on that program.]

It was one of the most successful Communist fronts ever created in the Hollywood area. Its membership at the peak of its influence was approximately four thousand. Its influence spread to many times that number.

The original founders of the Hollywood Anti-Nazi League are the following, and these names all betray the Communist tie-up:

- ✓ DONALD OGDEN STEWART - Writer, Member of the League of American Writers, and Communist Party.
  - ✓ DOROTHY PARKER - Writer; Member of the League of American Writers and the Communist Party.
  - ALAN CAMPBELL - Writer; member of the League of American Writers and the Communist Party.
  - ✓ GLORIA STUART - Actress; fellow traveller.
  - EDWIN JUSTUS MAYER - Writer; member of the League of American Writers.
  - ✓ HERBERT BIBERMAN - Director; member of the American Peace Mobilization.
  - ✓ FREDERIC MARCH - Actor; Communist Party member.
  - FLORENCE ELDRIDGE - Actress; wife of FREDERIC MARCH; member of Communist Party.
  - ✓ VIOLA BROTHERS SHORE - Writer; member of League of American Writers.
  - ✓ GALE SONDERGAARD - Actress; wife of HERBERT BIBERMAN.
  - MOSS HART - Writer; member of League of American Writers.
  - MARIAN SPITZER - Writer; member of League of American Writers.
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BESS MEREDITH

- Writer; member of League of American Writers

Mrs. LYNN ROOT

- Writer; wife of WELLS ROOT, fellow traveller.

ERIN O'BRIEN MOORE

- Actor.

CHARLES BRACKETT

- Writer; member of the League of American Writers.

Ten of the above persons are members of the League of American Writers. They are: STEWART, PARKER, CAMPBELL, MAYER, BIBERMAN, SHORE, SPITZER, MEREDITH and BRACKETT. (The League of American Writers is the foremost Communist front organization in the Hollywood "cultural" division and the feeder for all Communist activities in the top structure of the motion picture industry)

GLORIA STUART, FREDERIC MARCH, FLORENCE ELDRIDGE (MARCH'S wife), GALE SONDERGAARD (BIBERMAN'S wife) and ERIN O'BRIEN MOORE are screen actors and actresses who have been identified with Communist activities in other organizations in Hollywood.

The above group set up the Hollywood Anti-Nazi League in the summer of 1936.

When the League took solid form and reached its peak of activity, 1938-39, the officers were:

DONALD OGDEN STEWART	- Chairman
MARIAN SPITZER	- Vice-Chairman
ALAN CAMPBELL	- Secretary
BERN HEARNARD	- Treasurer

The sponsors of the organization were:

HERBERT BIBERMAN	- Director; member of the American Peace Mobilization; member of the Communist Party.
Mrs. SIDNEY BUCHMAN	- Wife of SIDNEY BUCHMAN, League of American Writers.
EDDIE CANTOR	- Actor.
FLORENCE ELDRIDGE	- Actress; wife of FREDERIC MARCH.

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FRANCIS EDWARDS FARAGON - Writer; member of the League of American Writers; a fellow traveller. 501

OSCAR HAMMERSTEIN, II- Sub-Producer.

RUPERT HUGHES - Writer; member of the League of American Writers.

CHARLES J. KATZ - Attorney; member of the Communist Party (u)

Judge ROBERT W. KENNY- Attorney General of California; fellow traveller.

H. S. KRAFT - Writer; member of the League of American Writers; member of the Communist Party.

RICHARD LERT

ERNST LUBITSCH - Director.

FREDERIC MARCH - Actor; member of the Communist Party (u)

Dr. RUDOLPH MARK

EDWIN JUSTUS MAYER - Writer; member of the League of American Writers; fellow traveller.

RAY MAYER

ELIZABETH MERRELL

LEWIS MILESTONE - Director; fellow traveller

PAUL MUNI - Actor; fellow traveller

DUDLEY NICHOLS - Writer; member of the League of American Writers; fellow traveller.

Judge ISAAC PACHT - Sponsor of front organizations.

Mrs. CHARLES PAGE - Wife of CHARLES PAGE, Communist Party member. (u)

DOROTHY PARKER - Writer; member of the League of American Writers; fellow traveller.

IRVING PICHEL - Director; fellow traveller, (u)

✓ FRANK SCULLY - Writer; fellow traveller.  
 VIOLA BROTHERS SHORE - Writer; fellow traveller.  
 SYLVIA SIDNEY - Actress.  
 GLORIA STUART - Actress; fellow traveller.  
 FRANK TUTTLE - Director; member of the Communist Party. (u)

Of the foregoing list of sponsors there are several mentioned who could properly be classified as innocents, particularly EDDIE CANTOR and RUPERT HUGHES, and possibly ELIZABETH MERRELL and RICHARD LERT. All the rest have been identified more or less with other organizations under Communist domination.

The Hollywood Anti-Nazi League grew tremendously in numbers, support and influence until August, 1939, when the pact between STALIN and HITLER was made. During this period the League cooperated with every other Communist front group in the Hollywood section. According to its official publication, "Hollywood Now", it supported the following:

League of Women Shoppers  
 National Committee of Spanish Speaking People.  
 League for Public Medicine.  
 California Youth Legislature.  
 Radio Programs of "People's World", ED ROBBIN ("People's World" is the official Communist publication on the West Coast)  
 League of American Writers  
 Youth Commission of Motion Picture Democratic Committee.  
 Associated Film Audiences  
 American League for Peace and Democracy.  
 National Negro Congress  
 German-American League for Culture.  
 Motion Picture Artists Committee, and many others.

All the foregoing are Communist front organizations.

The official program of the Hollywood Anti-Nazi League from its inception up to the announcement of the STALIN-HITLER Pact was as follows:

"To fight Fascism at home and abroad.

"To give support to the struggle against International

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Fascism wherever it strikes—in Germany, Italy, Spain, Austria, China, Hungary, Czechoslovakia, South America.

"To stand firmly behind the militant peace policy of President ROOSEVELT—the policy of collective security for all democratic nations, of "quarantining the aggressors".

"To expose the spies, the Bunds, the Nazi Military 'summer camps', the Brown Houses in our cities, the poisonous propaganda of obscene circulars, the anti-Semitic, anti-Catholic, anti-Labor, anti-Negro campaigns.

"To oppose the destructive anti-American activities of such racketeering organizations as the Silver Shirts, the White Guard, the KKK, the Black Legion, the Crusaders, Friends of New Germany and other Berlin-financed enemies of our country.

"To join with other progressive Americans in one united front against Fascist attacks on our democratic institutions."

The foregoing publicly announced official program of the Hollywood Anti-Nazi League was right in line with the Communist Party line of the Popular Front period.

With the announcement of the alliance between STALIN and HITLER on August 23, 1939, and the change in the Communist Party line accordingly, the Hollywood Anti-Nazi League changed its program likewise.

From a position of support to President ROOSEVELT in his sympathies for England and the democratic countries, the League began to yell that it was an "imperialist" war; that the United States should keep out; that lend-lease aid to England meant war for us; that the "Yanks are not Coming."

By September 22, 1939, just thirty days after the STALIN-HITLER pact, the League issued a statement in "Hollywood Now", the official organ of the League of American Writers, dated September 22, 1939, which is as follows:

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"A PROGRAM FOR PEACE"

"With England and France fighting Germany, where does the Hollywood Anti-Nazi League fit in?

"The League will and must carry on its fight against Nazism more vigorously than ever before in the United States and abroad. Does the war now conducted by CHAMBERLAIN and DALADIER offer the possibility of the destruction of Nazism? . . . NO . . . The League affirms positively that the United States should in no way become involved in the war..."

And on October 13, 1939, "Hollywood Now", stated:

"The League faces the grave responsibility of doing its share to keep America out of war and to help to unify the American people in their demand for peace."

On November 17, 1939, "Hollywood Now", stated:

"The League will undertake an extensive educational program. . . and there will be no compromise with the enemies of the people . . . KEEP AMERICA NEUTRAL."

Within a period of a few months the League had completely reversed its position, as had the Communist Party in the United States. Gradually it dropped its fight against Nazism and at the time of the dissolution of the League it had forgotten its antagonism to the aggressors and was concentrating all its fire on "conditions" within the United States and confusing every issue possible where that issue was one of national defense and aid to the democracies.

Due to this reversal in program a large part of its following deserted, leaving the Communist core with its following of fellow travelers and sympathizers in full charge. But there was disruption within the ranks. This brought about a need for a new set of officers and a new Board of Directors.

In September, shortly after the announcement of the pact, a new slate of officers was installed. This list of names is of extreme interest, as it indicates those who were following the Communist Party line wherever it should lead.

DONALD OGDEN STEWART - Chairman; a writer.

FRANK TUTTLE - Vice-Chairman; a director.

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DUDLEY NICHOLS - Secretary; writer; member of Communist Party (f) (u)  
BERN BERNARD - Treasurer; fellow traveller.

Executive Board:

MILTON MERLIN - Writer; member of the League of American Writers

EDWARD CHODOROV - Writer; member of the League of American Writers.

Prof. NORMAN T. BYRNE - Professor; member of the Communist Party. (f) (u)

MARLAN SPITZER - Writer; member of the League of American Writers.

Mrs. J. EDWARD BROMBERG - Wife of J. E. BROMBERG, actor; member of the Communist Party. (f) (u)

Dr. MARVIN HARRIS

CHARLES J. KATE - Attorney; member of the Communist Party (f) (u)

Mrs. BEATRICE BUCHLIN - Wife of SIDNEY BUCHLIN; member of the League of American Writers.

MAXWELL SHANE - Writer; fellow traveller.

DONALD ROSE

HERBERT BIBERMAN - Director; member of the American Peace Mobilization

FRANCIS EDWARDS PARAGON - Writer; member of the League of American Writers; fellow traveller

IRA RATNER

Mrs. CHARLES PAGE - Wife of CHARLES PAGE; member of the Communist Party (f) (u)

H. S. KRAFT - Writer; member of the League of American Writers; fellow traveller. 131

JAY GORNEY - Writer; member of the League of American Writers and American Peace Mobilization; and a fellow traveller.

✓ FRANK SCULLY

- Writer; fellow traveller.

Mrs. JEROME SACKHEIM - Writer; member of the League of American Writers; fellow traveller.

However in spite of this formality of an election of new officers, the Hollywood Anti-Nazi League had outlived its usefulness to the Communist Party. Like many other Communist fronts of the Popular Front period, it had to be "liquidated". It dragged on a few months. On December 8th it was decided that a new name should be given to the League. It should become the Hollywood League for Democratic Action.

The League struggled feebly for a month or so after December 15th when a new group met to form a committee to protect civil liberties, and about February 1st, 1940 the Hollywood Anti-Nazi League quietly passed away and was no more.

This pattern of the birth, life and death of a Communist front, when thoroughly understood, will explain much of the confusion that apparently exists in the minds of those who try to follow the whys and wherefores of Communist tactics in the United States.

HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION  
(Communist front organization)

(u)  
[Source 3-Y has stated] that in anticipation of the demise of the Hollywood Anti-Nazi League, a number of persons met at the home of Mrs. FINLEY PETER DUNNE, mother of PHILLIP DUNNE of the League of American Writers, about the first week in December, 1939. The purpose of this meeting was to set up an organization to succeed the Anti-Nazi League. Those present at the meeting were:

[DALTON TRUMBO

- Writer; member of the League of American Writers; member of the Communist Party. (u)

FRANK TUTTLE

- Director; member of the Communist Party. (u)

DOROTHY PARKER

- Writer; member of the League of American Writers; fellow traveller.

JOHN WEXLEY

- Writer; member of the League of American Writers; fellow traveller

MELVYN DOUGLAS

- Actor; fellow traveller

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GALE SONDERGAARD (wife of HERBERT BIBERMAN) - actress; member of the Communist Party

ALAN CAMPBELL - Writer; member of the League of American Writers; fellow traveller.

IRVING REIS - Writer; member of the League of American Writers; fellow traveller.

M. L. RIVER - Writer; member of the League of American Writers; fellow traveller.

MEYER LEVIN - Writer; member of the League of American Writers; fellow traveller.

HARRY JURNITZ - Writer; member of the League of American Writers; fellow traveller.

JOHN GARFIELD - Actor; fellow traveller.

JOHN CROMWELL - Director; fellow traveller.

LOUIS BROMFELD - Actor; member of the Communist Party. (d/w)

GARSIN KANIN - Director; fellow traveller.

CYRIL HUME

J. WALTER RUBEN - Producer; fellow traveller (deceased)

HENRY KOSTER - Writer; member of the League of American Writers; fellow traveller.

JAMES GLEASON - Actor; fellow traveller.

LUCILLE GLEASON - Actress; fellow traveller.

WELLS ROOT - Writer; fellow traveller.

Of the above ten persons, TRUMBO, PARKER, WEXLEY, SACK-HEIM, CAMPBELL, REIS, RIVER, LEVIN, JURNITZ and BROMFELD are members of and active in the League of American Writers, the Communist "feeder" organization of cultural Hollywood.

TUTTLE, CROMWELL, KANIN, RUBEN (deceased) are motion picture directors.

DOUGLAS, SOMBERGAARD, GARFIELD, GLEASON are screen actors and actresses.

As a result of the deliberations of this august body a new organization, the HOLLYWOOD COMMITTEE TO PROTECT CIVIL LIBERTIES, was born. However, the formation of the Hollywood Committee to Protect Civil Liberties by the group above mentioned was somewhat superfluous because at about the same time the executive board of the expiring Hollywood Anti-Nazi League met and decided to give it a new title. This was done and on December 8, 1939, the official publication of the Hollywood Anti-Nazi League announced that thereafter the League would be known as the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

And thus a new Communist front was born merely by the change of a name. The same officers and executive board served for the new organization, and it went to work to do everything it could to prevent aid to democracy and advocated peace on HITLER'S terms.

The officers were:

DONALD OGDEN STEWART - Chairman—writer and Communist Party member. (u)  
FRANK TUTTLE - Vice-Chairman—Director; Communist Party member (u)  
DUDLEY NICHOLS - Secretary—Writer; member of the League of American Writers; and a fellow traveller.  
BERN BERNARD - Treasurer—fellow traveller.

Executive Board:

HERBERT BIBERTMAN - Director; member of the American Peace Mobilization and a Communist Party member.  
EDWARD CHODOROV - Writer; member of the League of American Writers; fellow traveller.  
Prof. NORMAN T. BYRNE- Professor; fellow traveller.  
Mrs. J. EDWARD BROMBERG—Wife of J. EDWARD BROMBERG, member of the Communist Party. (u)  
FRANCIS EDWARDS PARAGON—Writer; member of the League of American Writers; a fellow traveller. 134  
H. F. KRAFT - Writer; member of the League of American Writers; a fellow traveller.

Mrs. JEROME SACKHEIM - Writer; member of the League of American Writers; fellow traveller.

MILTON MERLIN - Writer; member of the League of American Writers; fellow traveller.

MARIAN SPITZER - Writer; member of the League of American Writers; and a fellow traveller. *fu*

Mrs. CHARLES PAGE - Wife of CHARLES PAGE, Communist Party member

JAY CORNEY - Writer; member of the League of American Writers and American Peace Mobilization.

FRANK SCULLY - Writer; and a fellow traveller.

Mrs. BEATRICE BUCHMAN - Wife of SIDNEY BUCHMAN, Producer.

IRA RATNER -

MAXWELL SHANE - Writer; member of the League of American Writers; a fellow traveller.

Dr. MARVIN HARRIS

DONALD ROSE

CHARLES J. KATZ - Attorney; member of the Communist Party. *(u) (f)*

Others active in the organization were:

MICHAEL BERNIS - Communist Party line follower; investigator for the Anti-Nazi League.

MARY McCALL, JR. - Fellow traveller; member of the League of American Writers; and president of the Screen Writers Guild of Hollywood.

HERBERT K. SORRELL - Business representative of Studio Painters Local 644; member of the Communist Party.

GORDON KAHN - Writer; member of the League of American Writers; and a fellow traveller. *135*

JO SWERLING - Writer; member of the League of American Writers; and a fellow traveller.

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GENE SACKHEIM	- Writer; member of the League of American Writers; a fellow traveller
MILT CROSS	- Writer; member of the League of American Writers.
IRVING RIES	- Writer; member of the League of American Writers; and a fellow traveller.
MICHAEL BLUMFORD	- Writer; member of the League of American Writers; and a member of the Communist Party. (u) (1)
J. WALTER RUBEN	- Motion picture director; producer; fellow traveller (now deceased)
Mrs. KATE CUMINGS	- Wife of Producer.
Mrs. H. S. KRAFT	- Wife of H. S. KRAFT; member of the League of American Writers; a fellow traveller.
Prof. FRED DAVIS	- Professor at the University of California at Los Angeles; a fellow traveller.
DOROTHY FARRER	- Screen writer and member of the League of American Writers; a fellow traveller
DAVID KEVIN	- Screen and stage actor; a fellow traveller

There are many others in addition to the above list, all of whom have been identified with Communist and Communist front activities in Hollywood.

The program of the Hollywood League for Democratic Action was just the reverse of that of the Hollywood Anti-Nazi League, although the same people were in control in both organizations. But the Communist Party line had changed and they, being good Communists, fellow travellers and sympathizers changed also.

Meetings were held, radio programs given and literature spread which opposed every feature of national defense, aid to England, the lend-lease act, the Selective Service Act and in general the foreign policy of the President of the United States.

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It was the Communist formula in every detail. But the active life of the Hollywood League for Democratic Action was of comparatively short duration. By the fall of 1940 it had become practically lifeless.

This was not because the comrades had changed their viewpoint, or that they were becoming discouraged—it was because another organization had come into existence on a national scale. This latter organization was broader and more all-inclusive and gradually the Hollywood League for Democratic Action was absorbed.

This organization was called the AMERICAN PEACE MOBILIZATION.

HOLLYWOOD PEACE FORUM  
(Communist front organization)

[Source 3-Z has stated] that as the Hollywood Anti-Nazi League was gradually being put to death, the Communists operating within that group were busily setting up other organizations to take its place which would carry out the changed line of the party.

In January of 1940 there came into being the HOLLYWOOD PEACE FORUM. As its name indicates this group was pledged to preserve peace. It yelled loudly and often that we should stay out of the war. It opposed aid to England, national defense, conscription and right down the line in carrying out the program of the Communist Party. It was strictly for peace—on HITLER'S terms. It conducted forums, radio broadcasts, issued pamphlets and leaflets and unceasingly put out propaganda for the Communist position.

Its chief spokesman was Professor NORMAN T. BYRNE of Los Angeles City College, long identified with every form of Communist activity in Southern California. He was chairman of these forums held in every available hall and meeting place in the locality—at the Hollywood Women's Club, First Unitarian Church in Los Angeles, Embassy Auditorium, Los Angeles, Knickerbocker Hotel in Hollywood, Wilshire Ebell Club, and many others.

The sense of all meetings, forums, radio broadcasts, etc., of the Hollywood Peace Forum was defense of the Soviet Union for its pact with HITLER, attacks on Finland for its resistance to Russia's aggression, condemnation of the war as imperialism in action and advocating the immediate appeasement of Nazi Germany.

The officers of the Hollywood Peace Forum, all of whom just a few months before were members of the Hollywood Anti-Nazi League and who were then supporting President ROOSEVELT and democracy, were:

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HERBERT BIBERMAN - Chairman  
 JOHN WEXLEY - Vice-Chairman  
 GUY ENDORE - Secretary-Treasurer  
 GENE SACKHEIM - Executive Secretary

All the above have been leading Communists in the Hollywood section.

BIBERMAN is a motion picture director and writer.

WEXLEY, ENDORE and SACKHEIM are members of the League of American Writers.

Others active in the Forum were SAM ORNITZ, member of the League of American Writers and a Communist, FRANK SCULLY, a fellow traveller and Hollywood Writer, Reverend FRANK M. TOOTHAKER of the First Methodist Church, Compton, California, Reverend PETER M. SAMSON, Minister First Unitarian Church, Los Angeles, Professor FRANK DAVIS of the University of Southern California at Los Angeles, SADIE ORNITZ, wife of SAM ORNITZ, EDWARD BIBERMAN, brother of HERBERT BIBERMAN, HUGH WILKINS, and many others previously with the Hollywood Anti-Nazi League.

The Hollywood Peace Forum remained in existence about six months. Another organization was coming into existence which took its place. This front was called the HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION.

AMERICAN PEACE MOBILIZATION  
 (Communist Front Organization)

[Source 4-A has shown] that the American Peace Mobilization was the successor to the American League for Peace and Democracy in the same manner as the Hollywood League for Democratic Action took the place of the Hollywood Anti-Nazi League—and for the same basic reason, the change in the Communist Party line.

After the pact between STALIN and HITLER in August, 1939 it was necessary for the Communist Internationale to revamp its entire structure in the United States. From a position of support for democratic processes in the interest of bringing about a program of "collective security" (which it never really meant, by the way, and which was only used as a threat by STALIN to force HITLER into signing the subsequent pact) the Communist apparatus in the United States must now reverse itself and render all aid possible to HITLER, he now being on the best of terms with STALIN—they were virtual allies.

All Communist front organizations were now to work for peace. They were to oppose entry of the United States into the war on the side of England and France, and were to oppose aid to those countries, oppose the

Lend-Lease Act, national defense, the Selective Service Act, and in general obstruct any internal policy of the United States that would, however remotely, be of benefit to the democratic nations fighting HITLER.

The American Peace Mobilization was destined to become the most potent arm of the Communist Internationale—and that means STALIN—working in the interest of the STALIN-HITLER pact.

The organization as such officially came into being at a national gathering held in Chicago, Illinois August 30 to September 2, 1940. This meeting was called by what was known as the "Emergency Peace Mobilization". At this time the name was changed to the AMERICAN PEACE MOBILIZATION and it continued to function under that title until the break between STALIN and HITLER in June, 1941 when Russia was invaded.

Previous to the official setting up of the American Peace Mobilization in September, 1940, and beginning with the dissolution of the Hollywood anti-Nazi League in December of 1939, and the official "liquidation" of the American League for Peace and Democracy on February 1, 1940, groups were hastily formed everywhere to carry out the policy of the Communist Party.

In Hollywood there was the Hollywood Peace Forum, Hollywood League for Democratic Action, Hollywood Peace Council, Hollywood Peace Crusade, etc. All of these groups were largely "paper" organizations functioning as a stop-gap until all could be knit into one national organization, and that was the AMERICAN PEACE MOBILIZATION.

It will be noticed that the names of the officers and those most active in all these groups locally in Hollywood are essentially the same. For example, HERBERT BIBERMAN, DONALD OGDEN STEWART, FRANK TUTTLE, etc., appear in every front.

In addition to the so-called "peace" groups above which laid the foundation for the establishment later of the Los Angeles Division of the Mobilization, the following were affiliated with the organization in Hollywood:

League of American Writers, Hollywood Chapter.

Motion Picture Democratic Committee.

Hollywood Theatre Alliance.

League of Woman Shoppers.

Committee to Aid Agricultural Workers.

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National Negro Congress.

California Youth Legislature.

Hollywood Post, Veterans Division, Labor's Non-partisan  
League

The national officers of the American Peace Mobilization  
elected in September, 1940, were:

Rev. JOHN B. THOMPSON, Chairman  
THEODORE DREISER, Vice-Chairman  
VITO MARCANTONIO, Vice-Chairman  
JACK McMICHAEL, Vice-Chairman  
REID ROBINSON, Vice-Chairman  
KATHERINE FERRILL, Vice-Chairman  
FREDERICK FIELD, Executive Secretary.  
MARIAN BRIGGS, Administrative Secretary

Of the above, THEODORE DREISER, as a member of the League  
of American Writers and more or less identified with Hollywood is representa-  
tive of its culture.

The officers of the local division of the Mobilization are  
as follows:

✓ HERBERT BIDERMAN, Chairman, member of the American Peace  
Mobilization in Los Angeles, motion pic-  
ture director, and Communist Party member.  
TOM CULLEN, local correspondent of the "People's World",  
official Communist publication on the West Coast,  
Executive Secretary; Communist Party member.

Executive Board: -

JOHN STAPP, of the League for Peace and Democracy; Commun-  
ist Party member.

— RICHARD OTTO, Motion Picture Democratic Committee; fellow  
traveller.

SAM HOUSTON ALLEN, politician; Communist Party member.

Rev. HERBERT L. HERBERTS.

Rev. CARL ALLEN; fellow traveller

EVELYN VINTON

DON R. HEALY, member of Labor's Non-Partisan League;  
Communist Party member

ELIZABETH SASULY

WILLIAM BOHAN, fellow traveller.  
ROSENDA RIVERA, Communist Party member.  
HOWARD ROSE, member of the Young Communists League.

Hollywood figures most active as chairmen at meetings, speakers and directors of propaganda were:

Prof. NORMAN T. BYRNE, Communist Party member.  
SAM ORNITZ, Communist Party member, a writer, and member of the League of American Writers.  
✓ JOHN HOWARD LANSON, writer, Member of the Communist Party and League of American Writers.  
✓ DONALD OGDEN STEWART, delegate to Chicago convention; a writer, member of the League of American Writers and the Communist Party.  
MAURICE MURPHY, League of American Writers and Motion Picture Democratic Committee member; a writer who is member of the League of American Writers and the Communist Party.  
✓ DALTON TRUEBO, Member of the League of American Writers and the Communist Party.  
✓ MICHAEL BLANKFORT, member of the League of American Writers and the Communist Party.  
✓ FRANK TUTTLE, motion picture director; Communist Party member.  
CHARLES J. MATZ, Attorney for Communists and Communist Party member.  
SADIE ORNITZ, member of the Communist Party.  
JOHN HOWARD LANSON, member of the League of American Writers and the Communist Party.  
MARC BLITZSTEIN, Hollywood composer, member of League of American Writers, and a fellow traveller.  
ALBERT MALTZ, President, League of American Writers, Hollywood Chapter; fellow traveller.  
LUCILLE MARINER, member of League of Women Shoppers; a fellow traveller.  
GUY ENDORE, member of League of American Writers and Communist Party.  
Dr. HERBERT ALEXANDER, Professor of Sociology, Los Angeles City College; a fellow traveller.

In addition to the above, individual members of all Hollywood Communist front groups were supporting the American Peace Mobilization.

Mass meetings were held at the Shrine Auditorium, Embassy Auditorium, Philharmonic Auditorium, in Los Angeles, to carry the message of "Peace" to the people.

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At the same time as these meetings were being held the Mobilization was officially supporting every strike where that strike would hamper defense efforts. It officially, and directly, by sending its members to the picket lines, injected itself into the North American Aviation strike in Inglewood, California, Vultee Aircraft Company, Downey, California, the Columbia Recording Company strike in Hollywood, the Cannon Electrical Company strike in Los Angeles, and many others. It was working feverishly in all directions to carry out the line of the Communist Party at that time.

An example of the type of propaganda carried on by the American Peace Mobilization under the auspices of Communists in Hollywood is the meeting held at the Shrine Auditorium in Los Angeles, on February 24, 1941, the advance publicity on which stated as follows:

"DEFEAT H.R.1776 (Lend-Lease Bill) WITH THE SPIRIT OF 1776!

Hear

MICHAEL QUILL

President of CIO Transport Workers Union

FREDERICK FIELD

Nat'l Secy. APM

HERBERT BIBERMAN

Local Chrmn-APM

PHILLIP M. CONNELLY

Pres. State CIO

DALTON TRUEBO

The man who wrote  
"Johnny Got His Gun"

WHAT TO DO ABOUT IT

1. Write your Congressman. Tell him to vote NO on H.R. 1776 (Lend-Lease Bill)
2. Tell your friends about dangers of this bill.
3. Urge them to write also.
4. Distribute additional copies of this leaflet.
5. Join the A.P.M.

"The New Deal's Triple A. foreign policy, as embraced by the Lend-Lease Bill, is to plow under every fourth American boy." Sen. BURTON K. WHEELER."

The tenor of the foregoing is that of all activities of the American Peace Mobilization, the local spearhead of which in the Southern California section, was Hollywood Communist influences.

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The American Peace Mobilization nationally and the Hollywood Division locally continued to function along these lines up until June 22, 1941. Right up until that date HERBERT BIBERMAN and his following, and that means the entire Hollywood Communist faction, were screaming for peace and chanting the slogan "The Yanks are Not Coming."

In fact right up to the day Mr. BIBERMAN was picketing the White House for "Peace", and showing what Hollywood could do to help prevent aid to democracy.

Then came the blow! HITLER smashed across the borders of Russia.

Again the Communist Party of the United States was taken unawares.

The American Peace Mobilization was left way out on the proverbial limb.

Within a few weeks the name of the American Peace Mobilization was changed to the AMERICAN PEOPLES MOBILIZATION.

Meetings were immediately called by the American Peoples Mobilization. Professor NORMAN T. BYRNE, HERBERT BIBERMAN, DONALD OGDEN STEWART, JOHN HOWARD LAWSON, SAM ORNITZ, GUY ENDORE and followers began screaming for war. "Smash HITLER", "All Aid to the SOVIET UNION and England," "This is a Peoples' War", etc.

The Communist Party line had changed again!

The American Peoples Mobilization continued on for some few months, but like all Communist front organizations which can no longer serve the party, it was allowed to peacefully pass away.

MOTION PICTURE DEMOCRATIC COMMITTEE  
(Communist front organization)

Source 4-B has stated that during the period from the Seventh Congress of the Communist Internationale held in Moscow, Russia, in July and August of 1935 when GEORGE DIMITROV, head of the Communist Internationale, made the famous "Trojan Horse" speech and August 23, 1939 when the pact between STALIN and HITLER was consummated, and which is known as the "popular front" period, the Communist Party created hundreds of "front" organizations in all countries.

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The purpose of these organizations was to draw together on as broad a base as possible all forces to influence them to support the

foreign policy of the Soviet Union which, at time, was a pretended desire for an alliance with the democratic countries to oppose Nazism and Fascism. This was called the "collective security" proposal.

Communists were, during this period, instructed to drop all revolutionary activity and pose as good democrats, or liberals, and take part in all established governmental affairs, local, state and national, wherever they should be.

In the United States they were instructed to register for voting purposes as members of the Democratic Party and carry on their activities there. They were to assume the "liberal" position and work to get themselves, fellow travellers and sympathizers, also pretending to be good democrats, into key positions in political circles. They could then use their positions and influence to create sympathy and gain support for the policies of Soviet Russia.

In line with this policy and, as usual, obeying orders implicitly, the Communists in the Hollywood motion picture industry and its periphery began setting up various front organizations.

One of the most important of these groups was the MOTION PICTURE DEMOCRATIC COMMITTEE. This organization was created in the early fall of 1938. At this time California had already shown tendencies to turn to the left and the time was ideal for the Communist Party to step in and steer the political forces in the direction they desired. The state was having a gubernatorial election and it was into this election the party threw all its forces.

The success of the Motion Picture Democratic Committee was phenomenal. It drew to it on a platform of democratic reform and mildly liberal slogans a large following in the Hollywood section. It acquired among its membership many famous personages in the picture industry, the majority of whom, however, were not aware that the organization was completely under control of the Communist Party.

Thousands of people were influenced by this committee which had access to publicity channels ordinarily denied to legitimate political groups of this character. The big names on its lists were attractive to the voters and it was one of the main factors in the local and state elections of the year 1938. Almost all candidates it supported were elected and the governor-elect stated later that it was Hollywood influence and this organization which elected him to office.

But at the same time the organization was seemingly taking part in a truly democratic elective process, the Communists within its ranks were spreading their propaganda in all directions. They succeeded in tying the organization in with the Hollywood Anti-Nazi League, Conference of

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Motion Picture Arts and Crafts, Labor's Non-Partisan League, Workers Alliance, United Spanish Relief, and were supporting every front organization and Communist controlled labor union in the Los Angeles section. All front organizations just above mentioned are Communist inspired.

This should not be the least surprising, as the individuals controlling the Motion Picture Democratic Committee were the same ones controlling the other groups.

The organization as a body were enthusiastic in support of President ROOSEVELT and the democratic administration. Neither the President nor Governor OLSON and his state administration could do wrong. It held political rallies all over Southern California. It was all-out for democracy and the Constitution of the United States—it loathed Nazism and Fascism.

The world was bright and the Motion Picture Democratic Committee was enjoying an influence and prestige that brought smiles to the faces of the most case hardened comrades.

But on August 23, 1939, the bubble burst. The pact between STALIN and HITLER was announced and the Hollywood Motion Picture Democratic Committee found itself way out on a limb.

Within thirty days instructions came down from Moscow that the party line had changed. The organization must change with it. It was a bitter pill, but the comrades were loyal and they obeyed.

Within a very short time the Motion Picture Democratic Committee was calling President ROOSEVELT a "war monger"; he was dragging the United States into an imperialist war; we should mind our own business, etc. Governor OLSON too had become almost overnight a war monger, had deserted the poor, was cutting relief and in general was just driving the people to desperation with his anti-social tactics.

By the spring of 1940 the Motion Picture Democratic Committee was working hand in hand with the American Peace Crusade, afterward the American Peace Mobilization. It was mailing out thousands of "peace" pleas and insisting that "The Yanks Are Not Coming." It sponsored and took part in Communist "peace" meetings all over Southern California. An example of the position of the Hollywood Democratic Committee's in this respect is the following excerpt from one of their bulletins:

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"AMERICA DECLARES PEACE"

OLYMPIC STADIUM

RALLY OF SATURDAY, APRIL 6TH

"The L.A. Council of the Committee for Industrial Organization, the Maritime Federation of the Pacific, and the California Youth Legislature—each of these bodies representing thousands of Southern Californians, requested of the Hollywood Peace Council that they be allowed to co-sponsor the rally, purpose and plans of which are heartily endorsed by their memberships. The eight Hollywood organizations welcomed the joint sponsorship. The speakers' bureau set up by the M.P.D.C. to publicize the rally at meetings of all sorts—has lined up 75 speaking engagements to date... A knockout script written by MICHAEL BLANKFORT, JEROME CHODOROV, JOSEPH FIELDS, PAUL TRIVERS, CARL DREHER, CYRIL KRAMER, was okayed with hurrahs by the Council this week... The staging of the production is in the capable hands of SHEPARD TRAUBE. The original printing order for "The Yanks Call", newspaper announcement of the meeting, was 50,000 copies. These were gone in a couple of days, and a duplicate order for another 50,000 had to be filled... Ten thousand tickets have been distributed and the remaining two thousand are going fast—so call the M.P.D.C. office (Gr. 5136) immediately for blocks of 10¢, 25¢ and 40¢ tickets..."

M.P.D.C. NEWSLETTER, 3/26/40.

(The individuals named above, BLANKFORT, CHODOROV, etc., are all members of the League of American Writers, the most important Communist front group in Hollywood)

While the Motion Picture Democratic Committee was cooperating with other groups, as above, it was carrying on its own party line procedure, as follows:

#### "PEACE PETITIONS"

250 of these were mailed to 250 M.P.D.C. members along with the last newsletter. If you received one, get as many signatures as you can and mail it back to this office as soon as you can—because time is the essence of this demand to our representatives."

MELVIN DOUGLAS, the well known screen actor, and First Vice-Chairman of the Motion Picture Democratic Committee and who had been active in almost every Communist front organization in Hollywood previously, revolted at this procedure. After Russia's attack on Finland, he introduced a resolution before the committee condemning Soviet Russia for this attack.

He was overwhelmingly defeated. He resigned from the Committee in February, 1940.

The following were the officers of the organization in 1939-40. All have been long identified with Communist and Communist front activities in the motion picture field:

PHILLIP DUNNE. Chairman; member of the League of American Writers, and a member of the Communist Party. He is now with the Writers War Board, New York City, the Hollywood Anti-Nazi League and the League for Industrial Democracy.

MELVYN DOUGLAS. First Vice-Chairman; active in Communist front organizations; a fellow traveller and formerly Communist Party line follower.

LIRIAN HOPKINS. Second Vice-Chairman. She is a screen actress and fellow traveller.

JOHN FORD. Third Vice-Chairman. Motion picture director, and long a fellow traveller.

MAURICE MURPHY. Formerly executive secretary of the League of American Writers. He is a member of the League of American Writers and one of the leading Communists in the Hollywood section.

CORDON RICHBY. Treasurer. He is a member of the League of American Writers and a member of the Communist Party. He is now in the Army.

Although the Motion Picture Democratic Committee managed to survive the STALIN-HITLER pact, it finally, late in 1940 became inactive as have many other Communist fronts which could not negotiate the hairpin turns of the Communist Internationale.

HOLLYWOOD DEMOCRATIC COMMITTEE  
(Communist front organization)

[Source 4-B has stated] that this organization is to all intents and purposes a revival of the Motion Picture Democratic Committee, a Communist Party front organization that went out of existence shortly after the HITLER-STALIN pact was signed on August 23, 1939. This latter organization and the reasons for its liquidation are dealt with under section 1 of this report.

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The Hollywood Democratic Committee is being set up at the present time to operate in the political field and this purpose was stated in a call issued for its first meeting which was held at the Hollywood Roosevelt Hotel in Hollywood on January 14, 1943.

This initial meeting was for the purpose of "forming an association of voters in the motion picture community which will support victory legislation and victory candidates." This meeting was primarily an organizational one; as there have been no further open meetings, it can be said that the Hollywood Democratic Committee is still in the process of formation.

The call for this initial meeting was signed by:

WALTER ABEL  
MARC CONNELLY  
WALTER HUSTON

The speakers for this organization were listed as the following:

MARY MCCALL, JR.  
WALTER HUSTON  
MARGARET BENNETT  
ROBERT W. KENNY (Attorney General of the  
State of California)  
RUSSELL GLEASON, chairman

Of the foregoing the following have been identified as cooperating with and active in other Communist fronts in Hollywood:

MARY MCCALL, JR. is President of the Screen Writers Guild, the bargaining agency for the Hollywood Screen Writers. She has been active and is still active in Communist front organizations such as the Hollywood Writers Mobilization for Defense, Hollywood Anti-Nazi League, Hollywood League for Democratic Action, Motion Picture Democratic Committee, and she is a fellow traveller.

MARC CONNELLY is a screen writer. He is also a member of the League of American Writers and is active in the Hollywood Writers Mobilization for Defense. He is the chairman of the Hollywood Writers Mobilization Committee for Interchange of cultural Material with Writers in the Soviet Union. He is a fellow traveller.

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WALTER HUSTON is a screen actor. He is not identified specifically with membership in the Communist front organizations, but is sympathetic toward Soviet Russia and its form of government. This information has been obtained from press releases regarding his parts in pictures from time to time.

MARGARET BENNETT is a member of the Screen Office Employees Guild, a studio labor union affiliated with the Conference of Studio Unions, a Communist front controlled group under the leadership of HERBERT K. SORRELL. Miss BENNETT follows the Communist Party line in all her union activities.

ROBERT W. KENNY was formerly state senator of California. He was elected Attorney General of the state of California during the last November election. It can be stated here that Mr. KENNY is a fellow traveller. He has consorted with known Communist groups. He has supported protests against the deportation proceedings of HARRY BRIDGES. He was also connected with the SCHNEIDERMAN-DORSEY Defense Committee. He is a close associate of Attorney LEO GALLAGHER, a known Communist in Southern California who handles most of the Communist Party's legal business. Mr. KENNY is President of the National Lawyer's Guild, a Communist controlled organization.

RUSSELL GLEASON is the son of JAMES and LUCILLE GLEASON, both of whom have been involved in Communist front activity in Hollywood. Mr. GLEASON is looked upon as an active sympathizer with Communist causes.

At the initial meeting of this group on January 14, 1943 the following well known Communists of long standing attended and participated in discussions from the floor:

J. K. (SPIKE) WALLACE, business representative of Musicians Local No. 47.

HERBERT K. SORRELL, business representative of the Studio Painters Local 644 and President of the Conference of Studio Unions.

JOHN HOWARD LAWSON, member of the League of American Writers, American Peace Mobilization and a teacher in the Writers School, and has been active in many other front organizations.

ED A. GILBERT, business representative of the Screen Office Employees Guild.

A more complete record of the Communist activities of all of these parties appears heretofore in this report.

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In addition to the above the following well known fellow travellers and party line followers were in attendance or mentioned by the Chairman as supporters of this organization.

SIDNEY BUCHMAN, a writer. He is a member of the League of American Writers. He supported the American Peace Mobilization and is a teacher in the Writers School.

SHEPHERD GIBNEY is a writer and a member of the League of American Writers. He supported the American Peace Mobilization and is a writer in the Writers School. He also engages in other Communist front organizations and activities.

HAROLD SMITH is business representative of Local 695 of the I.A.T.S.E. He is a fellow traveller.

SHEPARD TRAUBE is a writer and member of the League of American Writers. He is active in the Motion Picture Democratic Committee and was active in the Hollywood Anti-Nazi League, the Hollywood League of Democratic Action, and was a member of the American Peace Mobilization.

WILLIAM (BILL) MORRIS, JR. is the owner of the Morris Booking Agency in Hollywood. He is a fellow traveller who provides strong support financially to front organizations and is an ardent follower of the Communist Party line. (u)

As stated, the Hollywood Democratic Committee is now in the process of formation and it is believed that it will very shortly emerge as a fixed organization. Up to the present time it has followed the usual pattern of a Communist front organization.

MOTION PICTURE ARTISTS COMMITTEE  
(Communist Front Organization)

[Source 4-C has informed] (u) that the Motion Picture Artists Committee was a group set up to work in conjunction with a larger national organization, the North American Committee to Aid Spanish Democracy. This latter Committee was the outgrowth of a series of previously created "Spanish Aid" groups, all under the control of the Communist Party. They were all set up for the purpose of aiding the Communist program in Spain during the civil war in that country.

The original organization set up by the Communist Party in 1936 was called the Medical Bureau to Aid Spanish Democracy. Shortly thereafter the North American Committee to Aid Spanish Democracy was formed. In 1938 the two were merged and called the Medical Bureau and North American Committee to Aid Spanish Democracy. Meanwhile there was the American Friends of Spanish Democracy. Later this group joined the larger one. After the Spanish

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civil war came to an end in April, 1939 a new organization was set up. It was called the Spanish Refugee Relief Campaign. In March 1940 there was dissension within the group, some of the members objecting to Communist domination. The Communists retained control, however, and renamed it temporarily the Emergency Conference to Save Spanish Refugees. In 1941 it was renamed North American Committee to Aid Spanish Democracy, after absorbing another group which had sprung up overnight called Dorothy Parker's Spanish Children's Relief Fund. Out of that muddled up ancestry came the Motion Picture Artists Committee.

The purposes of all the above organizations were identical, all being Communist controlled. Those purposes were the collection of funds and recruiting of young men to join the Abraham Lincoln Brigade to fight with the Loyalists in Spain. Hundreds of thousands of dollars were collected and never accounted for, and thousands of young Americans were induced to go to Spain for the glory of the Communist cause.

The officers of the Motion Picture Artists Committee were the same as those we find in many other fronts. All were members of the League of American Writers.

- JOHN HOWARD LAWSON  
- MICHAEL BLANKFORT  
- LESTER COHEN  
- CHARLES PAGE, Secretary

The Executive Board is as follows:

DONALD OGDEN STEWART  
HERBERT BIBERMAN  
SIDNEY BUCHMAN  
DUDLEY NICHOLS  
MADELINE RUTHVEN  
LEWIS MILESTONE  
FLORENCE ELDRIDGE (wife of FREDERIC MARCH)  
HUMPHREY COBB  
FRANCHOT TONE  
SAMSON RAPHAELSON

The sponsors were:

Dr. HERBERT ALEXANDER  
MELVYN DOUGLAS  
THEODORE DREISER  
PAUL MUNI  
PHILLIP MERIVALE

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Judge ROBERT W. KENNY (now Attorney General  
of the state of California)

ARCHIBALD MacLEISH  
SHERWOOD ANDERSON  
EDWARD ARNOLD  
PAUL H. DOUGLAS  
RICHARD ARLEN  
ANTONIO ENTENZA  
FANNY HURST  
SYLVIA SIDNEY  
SINCLAIR LEWIS  
MARTHA GRAHAM  
RICHARD CORNELL

One of the projects sponsored by these Spanish Aid Committees was the Rescue Ship Mission. This was the proposed fitting out of a ship which was to sail from the United States and rescue Loyalist refugees interned in Southern France. It was proposed to raise \$300,000 to fit out the ship, which was to be called the "Lovcen". Funds for this venture were still being collected as late as August 1941. It may be stated that the ship never sailed and no accounting was made of the funds collected.

Many innocents were inveigled in this venture. HELEN KELLER, HAROLD REICHELMAN and others resigned when they discovered it was a Communist front. Meetings were held, and money raised in Hollywood, under the direction of LION FEUCHTWANGER and SIDNEY BUCHMAN. All the Hollywood Communist intellectuals supported the drive.

Among the sponsors in Hollywood were:

LION FEUCHTWANGER, writer, propagandist, refugee, Communist Party line follower.

SIDNEY BUCHMAN, writer, member of the League of American Writers.

MARC BLITZSTEIN, writer, member of the League of American Writers.

DOROTHY PARKER, writer, member of the League of American Writers.

HERMAN SHUMLIN, producer and director at Warner Brothers Studios.

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SHERWOOD ANDERSON, writer and dramatist.

The sponsors of the UNITED SPANISH AID COMMITTEE, Hollywood Chapter were:

DOROTHY PARKER, writer, member of the League of American Writers.

CAREY MCWILLIAMS, Communist and Commissioner of Housing and Investigation.

IRVING PICHEL, Director and member of the League of American Writers.

PAUL MUNI, actor.

MARC BLITZSTEIN, Composer, member of the League of American Writers.

LANGSTON HUGHES, writer, member of the League of American Writers.

DONALD OGDEN STEWART, writer; member of the League of American Writers.

FRANK TUTTLE, Director.

JOHN WEXLEY, writer, member of the League of American Writers.

HERBERT K. SORRELL, Labor leader and Communist.

GEORGE BIDDLE, artist.

EDWARD BIBERMAN, artist, brother of HERBERT BIBERMAN.

LION FEUCHTWANGER, writer, propagandist and a refugee.

JOHN GARFIELD, actor.

JEAN MUIR, actress.

Prof. ALEXANDER KAUN, Stanford University professor.



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Dr. AARON ROSENTHAL, psychiatrist (deceased).

Prof. J. OPPENHEIMER, Stanford professor.

GEORGE KIDWELL, state chairman, Industrial Relations.

Judge STANLEY MOFFETT, Justice of the Peace, East side.

SAM HOUSTON ALLEN, Poor politician, head of the S.R.A.

JOHN ANSON FORD, County supervisor, Los Angeles County.

Judge E. RAY SHAUER, Superior court judge.

GALE SONDERGAARD, Screen actress, wife of HERBERT BIERMAN

The Secretary and Vice-chairman of the last named organization was JACK AVEROFF, and admitted member of the Communist Party.

HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE  
(Communist Front organization)

(S)(u)  
[Source 4-D has reported] that while this committee was a local organization and apparently confined its activities to the Hollywood section, raising money and spreading propaganda for its purposes, it had its origin in, and cooperated with the various "Spanish Aid" committees set up by the Communist Party during the period of the Spanish civil war.

At that time many Communist writers, artists, journalists and professionals had gone to Spain to support the Communist activities among the Loyalist forces. They came from many countries. At the same time there were many intellectuals within Spain who leaned toward the Communist cause. It was in the middle of that period that the writers, artists and intellectuals had become imbued with social concepts of LENIN and STALIN. The world was all out of joint and it was up to them to fix it up and the place to start was Spain.

LUIS ARIGULTAN, a Spanish writer had this to say about the situation:

"I am speaking now of the so-called Communist sympathizers, the fellow travellers who were so active in giving the Spanish Communists the power and influence they already had... They were astonishingly numerous among our bourgeoisie where they formed large and influential groups. Writers, journalists, artists and professionals...

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"I am mentioning the unhappy part this group played in Spain because I happen to know the great influence similar groups are exerting in France, England and the U.S.A. One of the reasons why I am giving this resume of Spanish experiences is to teach them a lesson.

New Leader, 6-3-39.

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After the Spanish civil war ended in April, 1939, many of these Communists and fellow travellers were caught and interned in camps. Others escaped into France and North Africa and interned there. Some escaped and got back to the countries from which they came. Later other writers and artists escaped from Germany and occupied France and became stranded in neutral countries in Europe, especially Portugal. Others are still in concentration camps in Germany and occupied France.

It was to aid these exiled writers, artists and professional people that the Hollywood Committee for Writers in Exile was allegedly created. The purpose was to raise funds for their relief wherever needed and plans were made to get them into the United States eventually.

All of this would be most laudable if it were not that the committee was interested only in those refugees who were Communists, fellow travellers and sympathizers with the cause of communism. So true is this that the Communist Party, of which the Hollywood Committee for Writers in Exile is a front, advocated the deportation back to Spain, France or Germany of those writers and artists who did not agree with its domination of the intellectuals of those countries.

An example of this discrimination is the attempt of the Communist Party to force the Government of Mexico to deport three writers, HORACE LEROUX, JULIAN GORKIN and MARCEAU PIVERT. These men had escaped from France and were in Mexico City. But because they objected to domination of the Spanish Loyalist forces in the civil war and opposed Communist Party in principle, the Hollywood Committee for Writers in Exile under no circumstances, aid these refugees. The main purpose of the Committee for Writers in Exile was stated by CARSON KANIN, fellow motion picture director in Hollywood, at a meeting of this committee at the Beverly Wilshire Hotel on November 26, 1940 to an audience of directors, actors and writers, as follows:

"Hollywood today could use the brains that HITLER used in his concentration camps. There are not enough brains in Hollywood to produce the 500 stories annually needed by the film industry."

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Five thousand dollars was collected at this meeting.  
Hollywood Reporter 11-27-40.

The following refugee writers and artists were introduced  
at the Meeting:

ALFRED DOEBLIN  
LEON MITTLER  
LEONARD FRANK  
DR. KURTZ NEUMAN  
FREDERICK TORBERG  
ALFRED POLGAR  
HEINRICH MANN

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All of the above are Germans.

The following are the active members of the Committee:

DONALD OGDEN STEWART, Chairman  
SIDNEY BUCHMAN  
SHEPIDAN GIBNEY  
MARLAN SPITZER

(All the above are members of the League of American  
Writers and teach in the Hollywood Writers School)

Sponsors are:

DOROTHY PARKER, writer and fellow traveller.  
EDWARD CHODOROV, Writer, member of the League of American  
Writers and the American Peace Mobilization

H. S. KRAFT  
MARC BLITZSTEIN  
HERMAN SHUMLIN  
FREDERIC MARCH  
GARSON KANIN  
HELEN GAGAGEN >  
LANGSTON HUGHES  
CAREY McWILLIAMS  
IRVING PICHEL  
FRANK TUTTLE  
JOHN WEXLEY  
JEAN LUIR  
PAUL LUNI  
JOHN GARFIELD  
DOROTHY COMINGORE, actress, wife of RICHARD COLLINS

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GEORGE WILLNER, Booking agent  
LION FEUCHTWANGER (himself a refugee writer from Germany)  
ROBERT ROSSEN, writer  
WILLIAM DIETERLE, director  
JOHN CROWELL, director

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All of the above are identified with other Communist front activities in the Hollywood section.

The Hollywood Committee for Writers in Exile is just another of the maze of Communist dominated interlocking front organizations.

JOINT ANTI-FASCIST REFUGEE COMMITTEE  
(Communist front organization)

(u)  
[Source A-E has reported that this Communist inspired and controlled organization is an outgrowth of various Communist front organizations that were set up during the Spanish civil war period when the Soviet Union and the Communist Party were engaged in capturing the Loyalist cause in Spain. There had come into existence in the United States at that time the following organizations:

MEDICAL BUREAU TO AID SPANISH DEMOCRACY  
NORTH AMERICAN COMMITTEE TO AID SPANISH DEMOCRACY  
MEDICAL BUREAU AND NORTH AMERICAN COMMITTEE TO AID  
SPANISH DEMOCRACY  
SPANISH REFUGEES RELIEF CAMPAIGN  
EMERGENCY CONFERENCE TO SAVE SPANISH REFUGEES  
SPANISH CHILDREN'S RELIEF FUND  
SPANISH REFUGEE SHIP MISSION  
FRIENDS OF THE ABRAHAM LINCOLN BRIGADE  
HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE  
UNITED AMERICAN SPANISH AID COMMITTEE

The foregoing organizations were set up under the direction of the Communist Party, and at one time or another, all functioned in the United States.

When Russia entered the war on the side of the United Nations, the Spanish Civil War episode was relegated to past history, as all efforts of the Communists in the United States must now be devoted to winning the war for Russia's sake.

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As a result of this situation all these organizations, and their remnants have now been incorporated into one group, the JOINT ANTI-FASCIST REFUGEE COMMITTEE. It is national in scope; and has an office and branch in Hollywood, California. The purpose of the organization, as stated by the Secretary of the Hollywood branch, HELEN M. FISCHER, is to raise funds and give all aid possible in every way to those Spanish, German and French refugees now interned in concentration camps in Europe; and wherever and whenever possible bring them to the United States, or the Americas.

[This organization being completely Communist dominated, is interested only in those refugees whose political opinions coincide with those who are in control of this committee.]

At the present time the headquarters of the committee are located at 8505 Sunset Boulevard, Hollywood. The offices are sumptuously equipped and the committee apparently is well equipped financially.

[A check of the personnel and those in charge and active in the organization shows the same names and control that had been observed in all the other Hollywood Communist front organizations.] They are the following:

PHILLIP MERIVALE, Honorary Chairman. Mr. MERIVALE is described as an English actor now appearing in motion pictures. Mr. MERIVALE is a fellow traveller, having been active in the New Theatre League, and various cultural organizations in Hollywood over a period of years—a fellow traveller.

Mrs. EDWARD CHODOROV, Chairman. This is the wife of EDWARD CHODOROV, a member of the League of American Writers, and a close fellow traveller with the Communist Party. He has followed the line from the Popular Front period, into the Fifth, or Pact Period, when he was connected with the American Peace Mobilization. She has done likewise.

HELEN M. FISCHER, Secretary. Miss FISCHER is a newcomer, having just suddenly "appeared". She has not been shown heretofore in the Hollywood section.

Miss FISCHER stated that the organization has no board of directors or executive board, but does have a "working committee". The "Working Committee" is composed of the following parties:

Mrs. SIDNEY BUCHMAN, wife of SIDNEY BUCHMAN, League of American Writers, and a staunch fellow traveller.

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ROBERT ROSSEN, member of the League of American Writers, chairman of the Hollywood Writers Mobilization, a fellow traveller, member of the American Peace Mobilization, etc.

H. S. (HY) KRAFT, member of the League of American Writers, Hollywood Writers Mobilization, a fellow traveller, member of the American Peace Mobilization, etc.

GEORGE WILLNER, theatrical booking agent, formerly Western Representative of "New Masses".

DOROTHY COLLINGORE, screen actress, fellow traveller, wife of RICHARD COLLINS of the League of American Writers.

JOERNEY RIVER, wife of W. L. RIVER of the League of American Writers, American Peace Mobilization, and fellow traveller.

AINA REVERE - no record.

MARIAN SPITZER, League of American Writers, American Peace Mobilization, and a long record of fellow traveller.

TAMARA GEVA, formerly of the New Theatre League and other front organizations; a fellow traveller.

Miss FISCHER stated that the organization had no list of members; that the organization was the committee which called meetings, collected funds and attended to all business of the organization. She gave the following as the sponsors of the organization.

WALTER HUSTON - Screen actor, and fellow traveller.

OLIVIA DeHAVILLAND - Screen actress.

JULIEN DUVIVIER - French motion picture director, now employed in Hollywood.

HEINRICH MANN - German refugee writer, now in Hollywood.

LION FEUCHTWANGER - German refugee writer, a fellow traveller fanatically devoted to Communism and the Soviet Union. Author of "Moscow 1937".

DALE MAY WHITTY - elderly screen actress.

WILLIAM MORRIS, JR., theatrical booking agent in Hollywood and a close fellow traveller

Mrs. ANN LEHR - Connected with Hollywood charitable organizations.

That the Joint Anti-Fascist Refugee Committee is another Communist front organization there can be no doubt.

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LEAGUE OF AMERICAN WRITERS, HOLLYWOOD CHAPTER  
(Communist Front Organization)

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(S)(u)  
[Source 4-G has reported] that the League of American Writers, since its formation in April, 1935 in New York City, has been and still is one of the most influential and far-reaching Communist front organizations ever set up in this country. Because of the fact that it has succeeded in drawing into its ranks many writers of national and international reputation, it has been able to exercise, by using organized pressure and the full strength of the Communist machine on books, magazines, periodicals and the press, an influence of serious proportions. As a propaganda instrument of the Communist Party it has rendered and is rendering outstanding service to the foreign policy of the Soviet Union.

[The Hollywood Chapter of the League of American Writers is particularly of extreme importance because, operating through its members who are firmly entrenched in the motion picture industry, it can and does exercise a most insidious influence over the type of picture produced. At the present time an examination will show that in almost every case where a picture is being made dealing with the war situation as it affects the Soviet Union, the writer or writers, and in many cases directors, are persons who have been identified as members of the League of American Writers, or as having been involved in other Communist front activities in the Hollywood section.] This is extremely important inasmuch as the motion picture is now considered necessary to national defense.

[The parentage and control of the League of American Writers by the Communist Party cannot be doubted. It is a matter of record. In November, 1930 a Congress of so-called "revolutionary writers" was held in Kharkov, Russia. At this congress a program was laid down for an International Union of Revolutionary Writers which was to operate in all countries outside the borders of the Soviet Union. The basic purpose of this Union was to organize intellectuals, particularly writers, in all countries, indoctrinate them with the philosophy of Marxian Communism and then create cultural organizations for the defense of the Soviet Union. These organizations would work in cooperation with the various sections of the Communist Internationale (Comintern) throughout the world.] (S)(u)

The delegates from the United States who attended the Kharkov Congress, one of whom was MICHAEL GOLD and who was one of those chiefly instrumental in organizing the League of American Writers, made a report, and this report is published in "New Masses" for February, 1931. (S)(u)

Meanwhile [there had already been set up in the larger cities of the United States groups of writers, artists and intellectuals called "John Reed Clubs". (Hollywood had its John Reed Club from 1932 to (1935)). But as these John Reed Clubs were more in the nature of groups inspired by local Communist influences, they did not serve the aims of the

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Communist Party in a sufficiently disciplined manner. In January, 1935 a Congress of John Reed Clubs was held in New York City. At this congress which was composed of delegates from the clubs wherever located, a decision was made to call a Congress of American Writers to work out a plan for more efficient cooperation. The call was issued for April 1935, the Congress to be held in New York City.] On April 24 to 27, 1935 at the New School for Social Research, the congress was held. [It was called FIRST AMERICAN WRITERS CONGRESS.]

[One result of this congress was the formation of the League of American Writers, and at the same time it elected what was called a National Council. This National Council then affiliated with the International Union of Revolutionary Writers before mentioned which had its headquarters in Moscow, Russia. Thus, through the action of its National Council, the League of American Writers became an affiliate of this international revolutionary organization which has always been under the control of the Communist Party of the Soviet Union.] The members of the National Council were the following:

MICHAEL BLANKFORT  
VAN WYCK BROOKS  
HARRY CARLISLE  
EUGENE CLAY  
MERLE COLEY  
LEONARD EHRLICH  
ANGEL FLORES

SIDNEY HOWARD  
MOISSHE NADIR  
CLIFFORD ODETS  
JOSEPH OPATOSHU  
REBECCA PITTS  
AGNES SIEDLEY  
JAMES WATERMAN WISE

[The principal speaker at this First American Writers Congress was EARL BROWDER.]

[Other known Communists busy at this congress were:

MICHAEL GOLD - Now columnist on the "Daily Worker".  
CLARENCE HATHAWAY - Then editor of the "Daily Worker".  
JOSEPH FREEMAN - member of the staff of the "New Masses".  
ALEXANDER TRACHTENBERG - a Party leader and head of International Publishers.  
MOISSAYE J. OLGIN, Party leader and author of "Why Communism" (deceased)  
GRANVILLE HICKS - Teacher at Harvard University and self-admitted member of the Communist Party.

and many others.]

Those who signed the call for this First American Writers Congress were:

EARL BROWDER - Communist Party member.  
MICHAEL GOLD - Communist Party member.

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GRANVILLE HICKS - Communist Party member. [f](u)  
 THEODORE DREISER - " " "  
 NATHAN ASCH  
 LESTER COHEN - Fellow traveller.  
 EDWARD DAHLBERG - Communist Party member. [f](u)  
 JOHN L. SPIVAK - " " "  
 NELSON ALGREN  
 ARNOLD B. ARMSTRONG - Not a Communist Party member.  
 MAXWELL BODENHEIM - " " " "  
 THOMAS BOYD  
 BOB BROWN  
 FIELDING BURKE - Fellow traveller.  
 KENNETH BURKE - " "  
 ROBERT COATS - " "  
 ERSKINE CALDWELL - " "  
 ALAM CALMER - " "  
 ROBERT CANTWELL -  
 JACK CONROY - Communist Party member. [f](u)  
 MALCOLM COWLEY - Fellow Traveller.  
 GUY ENDORE - Communist Party member. [f](u)  
 JAMES T. FARRELL - Not a Communist Party Member..  
 KENNETH FEARING - Fellow traveller.  
 BEN FIELD -  
 WALDO FRANK - Fellow traveller.  
 JOSEPH FREEMAN - Communist Party member. [f](u)  
 EUGENE GORDON - " " "  
 HORACE GREGORY  
 HENRY HART - Fellow traveller.  
 CLARENCE HATHAWAY - Communist Party member. [f](u)  
 JOSEPHINE HERBST - Fellow Traveller.  
 ROBERT HERRICK  
 LANGSTON HUGHES - Communist Party member. [f](u)  
 ORRICK JOHNS - Fellow traveller.  
 ARTHUR KALLET - Fellow traveller.  
 LINCOLN KIRSTEIN - " "  
 HERBERT KLINE - Communist Party member [f](u)  
 JOSHUA KUNITZ - " " "  
 JOHN HOWARD LANSON - " " "  
 TILLIE LERNER - Fellow Traveller.  
 MERIDEL LESUEUR - Communist Party member. [f](u)  
 MELVIN LEVI - Fellow traveller.  
 ROBERT MORSS LOVETT - Fellow traveller.  
 LOUIS LOZOWICK  
 GRACE LUPKIN - Fellow traveller.  
 LEWIS MUMFORD - " "

EDWARD NEWHOUSE  
 [JOSEPH NORTH - Communist Party member } (u)  
 MOISSAYE J. OLGIN - " " " (now dead)  
 SAMUEL ORNITZ - " " "  
 MYRA PAGE - Fellow traveller.  
 JOHN DOS PASSOS - " " (Now anti Communist Party)  
 PAUL PETERS - " "  
 ALLEN PORTER  
 HAROLD PREECE -  
 WILLIAM ROLLINS, JR.  
 PAUL ROMAINÉ  
 [ISADOR SCHNEIDER - Communist Party member } (u)  
 EDWIN SEAVER - Fellow traveller.  
 CLAIRE SIFTON - " "  
 PAUL SIFTON - " "  
 GEORGE SKLAR - " " (Probably Communist Party member)  
 LINCOLN STEFFENS - " "  
 PHILLIP STEVENSON  
 GENEVIEVE TAGGARD - " "  
 [ALEXANDER TRACHTENBERG - Communist Party member } (u)  
 NATHANIEL WEST  
 [ELLA MAE WINTER - Communist Party member } (u)  
 RICHARD WRIGHT - " " " (Negro)

At the conclusion of the Congress and for some time thereafter the League of American Writers operated as a national organization. The Hollywood Chapter had not yet been formed. The result of a call issued by HARRY CARLISLE, one of the National Council of the League of American Writers and a member of the Communist Party, was a nation wide meeting of the Western Writers Congress in San Francisco, California, on November 13, 1936. This Congress was under the firm control of the Communist Party as had been the First American Writers Congress. VICTOR J. JEROME, a ranking functionary in the Communist Party in New York was sent out to guide the proceedings and address this Western Writers Congress. HARRY BRIDGES was also one of the principal speakers. In addition to the above, other well known Communists who assisted in maintaining Communist Party control over the congress were the following: (u)

[HARRY CARLISLE - Communist Party member. } (u)  
 MICHAEL GOLD - " " "  
 CLARA WEATHERWAX - " " "  
 EDNA SILVERTON - " " "  
 WILLIAM B. HOLTHERR - " " "  
 DONALD OGDEN STEWART - " " "

[ ELLA MAE WINTER - Communist Party member.  
GERALD STRANG - " " " ] (f)(u)

Congress were:

Those who signed the original call for the Western Writers

LOUIS ADAMIC - Liberal  
HOWARD BAKER  
ERNEST SUTHERLAND BATES  
CALVIN BRIDGES  
MYRON BRINIG  
WITTER BYNNER - Fellow traveller  
HUMPHREY COBB - " "  
CLARKSON CRANE  
H. L. DAVIS  
HARVEY FERGUSON  
SARA BARD FIELD - Fellow traveller  
LINCOLN FITZELL  
MARTIN FLAVIN  
MIRIAM ALLEN de FORD  
ELSA GIDLOW - Fellow traveller  
MICHAEL GOLD - Communist Party member  
HOWARD HILL  
JAMES HOPPER  
HELEN HOYT  
[ SIDNEY HOWARD - Communist Party member ] (f)(u)  
ALEXANDER KAUN - Fellow traveller  
HERBERT KLEIN - " "  
ROBIN LAMPSON  
[ CAREY McWILLIAMS - Communist Party member (member of  
Unit 42, Professional Section) ] (f)(u)  
SELDEN MENESEE  
H. G. MERRIAM  
MAX MILLER  
RICHARD NEUBERGER  
DOROTHY PARKER - Fellow traveller  
KENNETH REXROTH - " "  
ELMER RICE - " "  
IRWIN SHAW - " "  
[ VIOLA BROTHERS SHORE - Communist Party member ] (f)(u)  
UPTON SINCLAIR - Fellow traveller - Socialist  
[ TESS SLESINGER - Communist Party member ] (f)(u)  
JOHN STEINBECK - Fellow traveller  
[ CLARA WEATHERWAX - Communist Party member ] (f)(u)  
MARIE de L. WELCH - Fellow traveller  
NATHANIEL WEST  
LESLIE T. WHITE

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This group continued to function under the name of the Western Writers Congress until October, 1937 when the membership voted to go over in a body and join the League of American Writers national organization. After this action was taken the [next step was the formation of the Hollywood Chapter of the League of American Writers. The purpose in forming this group was to take in those writers who were employed in the motion picture industry in order to concentrate more efficiently on the production of motion pictures.] Headquarters were set up in Hollywood and the organization has functioned steadily since its formation.]

The officers of the Hollywood Chapter are:

ALBERT MALTZ - President

GLENDA SULLIVAN - Secretary

Both of the above have been identified with such Communist front organizations as, HOLLYWOOD ANTI-NAZI LEAGUE, LEAGUE FOR PEACE AND DEMOCRACY, AMERICAN PEACE MOBILIZATION, HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION, etc.

Those most active in the Hollywood Chapter are the following:

GEORGIA BACKUS	-	Fellow Traveller	
JOHN BOYLAN	-	"	"
SIDNEY BUCHMAN	-	"	"
VERA CASPARY	-	"	"
EDWARD CHODOROV	-	"	"
JEROME CHODOROV	-	"	"
RICHARD COLLINS	-	"	"
NORMAN CORWIN	-	"	"
FRANK DAVIS	-	"	"
Prof. FRANKLIN FEARING	-	"	"
			- University of California at Los Angeles
✓ GUY ENDORE	-	Communist Party member	(f) (u)
JOSEPH FIELDS	-	Fellow Traveller	
SHERIDAN GIBNEY	-	"	"
✓ MORTON GRANT	-	Communist Party member	(f) (u)
BORIS INGSTER	-	Fellow Traveller	
✓ PAUL JARRICO	-	"	"
GORDON KAHN	-	"	"
✓ JOHN HOWARD LAMSON	-	Communist Party member	(f) (u)
ROBERT LEES	-	Fellow Traveller	
MEYER LEVIN	-	"	"
MELVIN LEVI	-	"	"
MILTON MERLIN	-	"	"

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DUDLEY NICHOLS .	-	Fellow Traveller	
ARCH OBOLER	-	"	"
IRVING REIS	-	"	"
FRED RINALDO	-	"	"
W. L. RIVER	-	"	"
ROBERT ROSSEN	-	"	"
✓ WALDO SALT	-	"	"
BUDD WILSON SCHULBERG	-	Young Communist League and Communist Party member	
ALLAN SCOTT	-	Fellow traveller	
JERRY SCHWARTZ	-	"	"
✓ VIOLA BROTHERS SHORE	-	Communist Party member	} (u)
✓ TESS SLESINGER	-	"	
✓ DONALD OGDEN STEWART	-	"	
✓ DALTON TRUMBO	-	Fellow traveller	

Each and everyone of the above have been identified as sponsors of, members in or active in support of such Communist front organizations as:

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY  
 HOLLYWOOD ANTI-NAZI LEAGUE  
 HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION  
 HOLLYWOOD PEACE FORUM  
 MOTION PICTURE DEMOCRATIC COMMITTEE  
 AMERICAN PEACE MOBILIZATION  
 HOLLYWOOD THEATRE ALLIANCE  
 CONTEMPORARY THEATRE  
 UNITED SPANISH AID COMMITTEE  
 JOINT ANTI-FASCIST REFUGEE COMMITTEE  
 NEW THEATRE LEAGUE  
 MOTION PICTURE ARTISTS COMMITTEE

[The Hollywood Chapter of the League of American Writers has as an organization followed the Communist Party line ever since it was first established.]

During the Popular Front period it supported all other organizations which followed the party line. It has protested officially the deportation proceedings against HARRY BRIDGES. It was officially affiliated with the Hollywood Anti-Nazi League and the Motion Picture Democratic Committee. It has sponsored mass meetings of protest against the Dies Committee.

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Previous to the signing of the pact between STALIN and HITLER, it was all out for defeat of Fascism and Naziism. It published those principles to the world through the issuance of leaflets, articles and its own publication "Black and White".

When the pact between STALIN and HITLER was signed it completely reversed its official position and condemned the war as imperialist; opposed aid to Britain; opposed the selective service act; demanded isolation for the United States. And during that period of the Pact it officially endorsed the AMERICAN PEACE MOBILIZATION.

After HITLER invaded Russia the organization officially issued a proclamation, which appears in its official publication the "Clipper" for August, 1941, and demanded that the United States give all aid to Britain and her allies; went all out for the defeat of HITLER; Britain ceased to be an imperialist nation.

Reference is here made to the issue of the "Clipper" for May, 1941 in which an article appeared under the headline "In the Defense of Culture", which was the "Call of the Fourth Congress of the League of American Writers".

In substance it stated that the call was being made for the purpose of gathering together to reaffirm the aims of the three previous congresses of 1935, 1937 and 1939. It stated, "We proclaimed our unalterable conviction that reaction and its wars are the greatest enemies of a free and flourishing culture." It further stated "In 1941 the values by which we have lived are facing unprecedented attack. Half of the world is at war and the other half is endangered by attempts to draw it into war. We had warned of the consequences of "non-intervention" in Spain, of aid to the aggressor in China, of appeasement at Munich. Today these consequences are tragically apparent. We have warned that America must be defended not by involvement in this war, or by steps towards dictatorship, or by pursuing a course of imperialist expansion, but by preserving peace and expanding democracy on the economic, political and cultural levels. Today we must ask whether the present policy of the administration and the program of big business are not leading us toward war and Fascism in the name of resistance to war and fascism. . . . We know that our existence as free writers, spokesmen of a free people depends on our continued loyalty to the principles which govern the work of the League of American Writers. We therefore call our fellow writers and our associates in the related crafts to the Fourth Biennial Congress to consider the following questions.

"How best as writers can we resist the drive toward the war and reaction which threatens our democratic culture?"

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"What can we do to extend further help to persecuted writers of other lands?

"What can we do to restore the WPA cultural projects and to transform them into permanent Peoples Art Projects vital to the nation's strength?

"What new technical developments in the various forms of writing need to be analyzed and evaluated?

"What measures can we take to combat and surmount the growing restrictions on our work as honest craftsmen?

"How can we contribute to a genuine cultural interchange between the people of the Americas?

"How can we enrich America's imperishable democratic literature and extend its audience?"

It might well be stated that the policy of this organization in May, 1941 (while the HITLER-STALIN pact was in effect) was against America's entrance into the war and against preparations for defense.

There are 123 names appearing as signers of this call to the Fourth Congress. Nearly all of them are known in Hollywood and many are in Hollywood at the present time.

This congress was known as the "American Writers Congress" and was held in New York City June 6 to 8, 1941. The article stated "for information apply to FRANKLIN FOLSON, National Executive Secretary, League of American Writers, Inc., 381 Fourth Avenue, New York City."

Attached hereto and marked Exhibit No. 3 - Page 1, is a photographic copy of this call to the Fourth Congress.

Reference is also being made to an article appearing in the August, 1941 issue of the "Clipper" on Page 3, the editorial page, under the heading, "A Communication to All Writers From the League of American Writers". The substance of this editorial appearing in the official organ of the League of American Writers, is that the league has urged that the welfare of the American people requires participation in every genuine anti-Fascist struggle; that when there was still peace in the world the league fought to maintain it, "but now the alliance between Great Britain and the Soviet Union provides the people of all countries with an unprecedented opportunity to rid the world of Hitlerism and a world free of Fascism is essential to the democratic institutions and culture of the United States.

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Therefore the League advocates all immediate and necessary measures in support of Great Britain and the Soviet Union to insure the military defeat of the fascist aggressors. We believe such support has now become vital to the welfare and security of our country. We look forward to the release of our colleagues from the concentration camps of Europe, the return of exiled writers to their native lands, and the extirpation of the gravest threat to our existence as free writers. . . . The fight against fascism cannot and must not be conducted at the expense of civil liberties, trade unions rights, academic freedom, and living standards in the United States. . . . The League will continue with renewed vigor its opposition to censorship and its efforts to provide more extensive outlets for anti-fascist literature. The League supports the full rights of labor, including the right to strike. It is unalterably opposed to anti-Semitism and discrimination against Negroes and the foreign-born."

A photographic copy of this article is being attached to this report and is marked Exhibit No. 3, Page 2.

It should be remembered in this connection that HITLER attacked STALIN on June 22, 1941 and the League of American Writers was following the Communist Party line in May 1941 and it was also following the Communist Party line in August, 1941, although a complete "about face" had taken place in the Communist Party line.

[The entire record of the League of American Writers as a national organization, and the Hollywood Chapter as a local organization, from the beginning conclusively shows that the Communist Party completely dominates and controls both groups.]

HOLLYWOOD SCHOOL FOR WRITERS  
(Communist Party front organization)

Source H has reported that the so-called [School for Writers is a device by the Hollywood Chapter of the League of American Writers to be used as a "transmission belt" whereby budding writers and those whose ambition to become writers are developed along the political lines followed by the League of American Writers and conditioned for eventual membership in the League or the Communist Party.]

Attracted by the huge salaries paid by the motion picture industry and the glamour attached, many persons will adopt any means to gain access to that favored institution. Taking advantage of this situation, this writers ["School" was established in October, 1939 by the Hollywood Chapter of the League.]



There is no doubt of the control over the school by the League of American Writers as it is plainly stated in the 1942 Prospectus of the school that:

"The Hollywood School for Writers is a non-profit organization founded by the LEAGUE OF AMERICAN WRITERS. Distinguished instructors or guest lecturers, many of whom are members of the League, volunteer their services in the interests of the School and its students."  
(Introductory Note - 1942 Prospectus)

In all printed matter the School uses the slogan:

"WORDS ARE YOUR WEAPON—YOU MUST LEARN TO USE THEM."

This is a quotation from a book written by DONALD OGDEN STEWART titled "Fighting Words."

At the present time the School is located at 1204 North Vista Street, Hollywood, California, which is also the headquarters of the Hollywood Chapter of the League of American Writers.

The courses taught are as follows:

- Screen writing
- Short story
- Playwriting
- Non-fiction writing
- Radio
- Novel
- History of American literature
- News reporting
- Labor journalism

[A careful check on all instructors and lecturers who have appeared before classes in the last two years shows that there has not been one who has not been identified either as a Communist Party member or close fellow traveller.] Each and everyone of them has followed the Communist Party line from the Popular Front period into the Period of the Pact when he or she supported the American Peace Mobilization and other isolationist organizations. Each and everyone of these instructors and lecturers have now followed the Communist Party line into the Post-Pact Period and are seemingly super zealous patriots all out for full prosecution of the war.

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These instructors and lecturers are:

GEORGIA BACKUS	- Fellow traveller	
JOHN BOYLAN	- "	"
SIDNEY BUCHMAN	- "	"
VERA CASPARY	- "	"
EDWARD CHODOROV	- "	"
JEROME CHODOROV	- "	"
RICHARD COLLINS	- "	"
NORMAN CORWIN	- "	"
[FRANK DAVIS	- Communist Party member	(p) (u)
Prof. FRANKLIN FEARING	- Fellow traveller	
[GUY ENDORE	- Communist Party member	(p) (u)
JOSEPH FIELDS	- Fellow traveller	
SHERIDAN GLENNEY	- "	"
[DON GORDON	- Communist Party member	(p) (u)
MORTON GRANT	- "	"
BORIS INGSTER	- Fellow traveller	
PAUL JARRICO	- "	"
GORDON KAHN	- "	"
[JOHN HOWARD LAWSON	- Communist Party member	(p) (u)
ROBERT LEES	- Fellow traveller	
MEYER LEVIN	- Fellow traveller	
MELVYN LEVI	- Fellow traveller	
MILTON MERLIN	- "	"
[CAREY McWILLIAMS	- Communist Party member	(p) (u)
DUDLEY NICHOLS	- Fellow traveller	
ARCH OBOLER	- Fellow traveller	
IRVING REIS	- "	"
FRED RINALDO	- "	"
W. L. RIVER	- "	"
ROBERT ROSSEN	- "	"
HAROLD SALEMON	- "	"
WALDO SALT	- "	"
[BUDD WILSON SCHULEBERG	- Communist Party member, Young Communist League	
ALLAN SCOTT	- Fellow traveller	
JERRY SCHWARTZ	- Fellow traveller	
[VIOLA BROTHERS SHORE	- Communist Party member	
TESS SLESINGER	- "	"
[DONALD OGDEN STEWART	- "	"
DALTON TRUMBO	- Fellow traveller	

All the above named parties are writers. In addition to these writers certain Hollywood directors have appeared before the classes instructing and lecturing on the technique of the director in motion pictures.

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These directors are:

[FRANK TUTTLE - a member of the Communist Party] (u)  
IRVING PICHEL - long a close fellow traveller  
LASZLO BENEDEK, reported to be a "European" director  
JULES DASSIN - " " " " "  
FRED ZINNEMAN - " " " " "

That the Hollywood Writers School is in reality a "School for Communism" there can be little doubt.

HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE  
(Communist front organization)

(u)  
[Source I has stated] that the Communist Party line changed with the invasion of Russia by HITLER on June 22, 1941, and it became necessary for the party to dissolve such organizations as the Hollywood Peace Forum, Hollywood League for Democratic Action, American Peace Mobilization, Motion Picture Democratic Committee, and other groups which had been opposing the entry of the United States into the war. By February of 1942 all of these had been "liquidated" and the Communist Party declared for full participation in the war. The Hollywood section of the party fell in line and as soon as the apparatus could be turned around to face in the opposite direction, new organizations as "fronts" were set up. The first of these was the Hollywood Writers Mobilization for Defense. On the surface it was just a group of patriotic Hollywood screen writers falling in line for the defense of their country. In reality it was the same old League of American Writers in a new makeup. To make it look more legitimate and remove as much of the past isolationist record of the League of American Writers as possible, it drew in as sponsors the following labor groups in the Hollywood section:

SCREEN WRITERS GUILD  
RADIO WRITERS GUILD  
SCREEN PUBLICISTS GUILD  
SCREEN READERS GUILD  
SCREEN CARTOONISTS GUILD  
INDEPENDENT PUBLICISTS GUILD  
AMERICAN NEWSPAPER GUILD

While these sponsors seemed to give the Mobilization support in the labor field, each one of the foregoing labor groups was under the domination of the Communist Party, and has followed the Communist Party line for several years. In carrying out its program which was apparently all out prosecution of the war in the cultural field, the Writers Mobilization called a series of mass meetings at the Filmarte Theatre in Hollywood in the summer of 1942. The principal speakers at these meetings were:

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NELSON POYNTER, Hollywood representative for Government films, who spoke in his official position.

DONALD OGDEN STEWART  
ROBERT ROSSEN  
FRANK TUTTLE  
MARY McCALL, JR.

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All of the four last mentioned are members of the League of American Writers and follow the Communist Party line unerringly. In addition to meetings, the Mobilization arranged for several radio broadcasts, and issued an official publication called "Communique".

The chairman of the Mobilization was ROBERT ROSSEN. Mr. ROSSEN is to all intents and purposes, a Communist. He has followed the line of the party faithfully for years. He is a member of the League of American Writers, a teacher in the Hollywood Writers School, supported the American Peace Mobilization, signed the call for the Fourth Congress of the League of American Writers, and has been sponsor and active in other Communist fronts of many kinds.

Others prominent in the Writers Mobilization for Defense were the following:

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DONALD OGDEN STEWART  
DALTON TRUMBO  
GUY ENDORE  
HENRY MYERS  
ARCH OBOLER  
W. L. RIVER  
EDWIN JUSTUS MAYER  
JAY CORNEY  
EDWARD ELISCU  
HECTOR CHEVIGNY  
GORDON KAHN  
ARTHUR KOBER  
H. S. (HY) KRAFT  
VERA CASPARY

LEO MITTLER ✓  
ALLAN SCOTT ✓  
JERRY CHODOROV  
JULIUS EPSTEIN  
PHILLIP EPSTEIN  
MICHAEL BLANKFORT  
BARRY TRIVERS ✓  
PAUL TRIVERS  
MARLAN SPITZER  
MILTON MERLIN  
IRVING REIS  
ROBERT LEES  
FRED RINALDO  
JOHN BRIGHT

All of the above are the same old names that are found in previous Hollywood Communist fronts. All have for years been followers of the Communist Party line.

Early in February of 1942, the Mobilization issued its publication "COMMUNIQUE". This publication was indicative of the position of the Mobilization and conformed to the new Communist Party line.

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The Editorial Board was composed of the following:

MILTON MERLIN, Editor  
MICHAEL KANIN  
RING LARDNER, JR.  
IAN McLELLAN HUNTER  
JAY DRATLER  
JACK STANLEY  
EVELYN HUMPHREYS  
ASA BORDAGES  
GORDON KAHN  
BILL BLOWITZ  
JOHN McLEISH, Art editor.

Of the above, MERLIN, KANIN, LARDNER, BORDAGES, KAHN and McLEISH are members of the League of American Writers, and staunch followers of the Communist Party line. In content this paper "Communique" followed the Communist Party line. However, it was done very cautiously, and mostly by implication. It advocated the opening of a second front. It was in favor of immediate independence for India. The negro question was handled in accordance with the party line. It recommended books and pamphlets favoring the Communist position in Russia and internationally. "Soviet Power" was highly endorsed and recommended, which book was written by the Dean of Canterbury. Pamphlets by ALVA BESSIE, a noted American Communist, were distributed. It quoted from "In Fact", an American Communist publication. It advocated an alliance with an organization in Moscow, Russia called "Voks" whereby cultural material could be exchanged between the two groups. It announced the formation of a committee to work to bring about this alliance. The committee members were the following:

HENRY MYERS  
ARCH OBOLER  
HECTOR CHEVIGNY  
JOSEPH MISCHKE  
W. L. RIVER  
EDWIN JUSTUS MAYER  
JAY CORNEY  
ARTHUR SCHWARTZ  
GEORGE THOMAS, Jr.  
ALICE HUNTER

(August 22, 1942 number)

The Hollywood Writers Mobilization is another of the interlocking group of Hollywood Communist front organizations, set up by the party to carry out its program. At the present time the organization seems to be inactive. A check has shown that many of these active in the organization have gone into various government agencies as writers, public relations

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men, etc. The official publication "Communique" has not been issued since about September, 1942.

HOLLYWOOD CANTREEN  
(Possible Communist front organization)

[Source 4-J has reported] that the Hollywood Canteen is a project set up and operated by the various labor unions and guilds connected with the motion picture industry in Hollywood. As the name implies, and as stated in its literature, the purpose of the Canteen is to furnish entertainment and recreation for men now serving in the armed forces of the United Nations. The organization is incorporated under the laws of the State of California, as a non-profit corporation.]

The incorporators are:

FLORINE BALE - Business representative of the American Guild of Variety Artists, a labor union, A.F. of L.

FLORENCE C. CADREZ - A member of the Musicians Union, Local 47.

BETIE DAVIS - Screen actress, member of the Screen Actors Guild.

CARROLL HOLLISTER - A member of the Musicians Local 47, who came from New York City about nine months ago.

MERVYN LEROY - Motion picture producer now with Warner Brothers.

JEAN LEWIN - A member of the Screen Office Employees Guild.

JOHN RAYMOND

STANLEY RUBIN

PEPE RUIZ - Member of Screen Cartoonists Guild.

CAMERON SHIPP, screen writer, member of League of American Writers

J. K. (SPIKE) WALLACE - Business representative of Musicians Local 47.

[The movement to establish this Canteen began in August, 1942, and was the proposal of a group within Musicians Local 47,] composed of the following:

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J. K. WALLACE  
CARROLL HOLLISTER  
SAM ALBERTS  
MANUEL COMPINSKY  
ALEX COMPINSKY  
SARAH COMPINSKY  
JOSEPH ACHRON  
DON CHRISTLIEB  
SOL KAPLAN  
FLORENCE CADREZ  
BARON MOREHEAD  
ELMER FAIN

[Of the foregoing the first three, WALLACE, HOLLISTER and ALBERTS are Communists and WALLACE and ALBERTS have been identified with Communist activities in the Los Angeles section.] HOLLISTER came to Los Angeles from New York about April, 1942. The other persons named are members of the Musicians Union, Local 47, and have not been identified with Communist or Communist front activities.

Other unions officially represented on the "operating committee" when the Canteen was first established were:

Local 47, Musicians, American Federation of Musicians  
Local 767 " " " " "  
American Guild of Variety Artists  
Screen Cartoonists Guild  
Screen Office Employees Guild  
Screen Set Designers Guild  
Screen Writers Guild  
Screen Directors Guild

[With the exception of the American Guild of Variety Artists, all the foregoing groups are under Communist influence.]

Other groups cooperating, but not yet officially affiliated with the Canteen were:

Laboratory Technicians, Local 683, I.A.T.S.E.  
Studio Painters, Local 644  
Screen Publicists Guild  
Mobile Theatre

All the foregoing are Communist dominated groups.

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At the present time the complete list of sponsors for the Hollywood Canteen is:

Actors Equity Association  
 Affiliated Property Craftsmen, I.A.T.S.E. Local 44  
 American Federation of Musicians, Local 47  
 American Federation of Musicians, Local 767  
 American Federation of Radio Artists  
 American Guild of Musical Artists  
 American Guild of Variety Artists  
 Actors Managers Guild  
 Association of Motion Picture Costumers, IATSE Local 705  
 Association of Motion Picture Producers  
 Federated Amusement and Allied Crafts  
 Film Technicians, IATSE, Local 683  
 Independent Publicists  
 International Photographers, IATSE, Local 659  
 International Sound Technicians, IATSE, Local 695  
 Makeup Artists, IATSE, Local 706  
 Motion Picture Hair Stylists, IATSE, Local 706  
 Motion Picture Illustrators  
 Motion Picture Set Electricians, IATSE, Local 728  
 Motion Picture Studio Grips, IATSE, Local 80  
 Motion Picture Studio Projectionists, IATSE, Local 165  
 Motion Picture Painters, Local 644  
 Radio Writers Guild  
 Screen Cartoonists Guild  
 Screen Directors Guild  
 Screen Office Employees Guild  
 Screen Publicists Guild  
 Screen Readers Guild  
 Screen Set Designers Guild  
 Screen Writers Guild  
 Society of Motion Picture Art Directors  
 Society of Motion Picture Film Editors  
 Society of Motion Picture Interior Decorators  
 Songwriters Protective Association  
 Studio Carpenters, Local 946  
 Studio Electrical Workers, Local 40  
 Studio of Laborers and Utility Workers, IATSE, Local 727  
 Studio Miscellaneous Employees, Local 1104  
 Studio Transportation Drivers, Local 399  
 Studio Utility Employees, Local 724

The officers of the Canteen are:



BETTE DAVIS - President  
CARROLL HOLLISTER - Vice-President  
JOHN GARFIELD - Vice-President  
J. K. WALLACE - Vice-President  
JEAN LEWIN, Secretary and Assistant Treasurer  
ALFRED C. YBARRA - Treasurer

Of the above (HOLLISTER, GARFIELD and WALLACE) have engaged in Communist activities over a period of years.

The Board of Directors of the Canteen are:

NEDRA STAFFORD	JOHN BOYLAN
A. C. MONENARO	PEPE RUIZ
FLORINE BALE	MEDEA CONTINI
GEORGE FIFIELD	CAMERON SHIPP
PAUL JAFFEE	GERALD DAVIDSON
NELLIE MARIE MANLEY	JOHN RAYMOND
MASON W. MORRIS	HANS PETERS
LESLIE THOMAS	LINDSAY THOMPSON
CARL HEAD	L. C. DAVIS
A. J. MORAN	AL BOYER
JAMES BRIGHAM	

[Of the foregoing, PAUL JAFFEE, LESLIE THOMAS, CARL HEAD, and JOHN BOYLAN have been identified with Communist front, and union Communist activities.]

In addition to the Board of Directors the organization has an Executive Committee composed of the following:

CATHERINE BALDWIN  
BILLIE BURKE  
FLORENCE C. CADREZ  
LESTER COLE  
MERVYN LEROY  
MACK MILLAR  
GEORGE RAMSAY  
CASEY ROBERTS  
WILLIAM H. SILON  
DORRIS STEIN  
JULES STEIN  
JOHN TEGROEN

[Of the above LESTER COLE has been outstanding in Communist activities in Hollywood. He is a member of the League of American Writers,

American Peace Mobilization, Hollywood Anti-Nazi League, signer of the call for the Fourth Writers Congress, Hollywood Peace Forum, etc.

[There is very little doubt that the inspiration for the creation of the Hollywood Canteen originated in Communist circles. The initial meeting called by the original sponsors was held in the home of SAM ALBERTS, a member of Musicians Local #47 and a known Communist, on August 14, 1942. There is no doubt that those of that faith active in the work of the project have much to say about how it shall be conducted. But owing to the fact that so many organizations and persons not sympathetic to the Communist cause are also interested in the work of the Canteen, there has not been any definite attempt at propaganda, or other Communist activities.]

The fact that thousands of soldiers and sailors pass through the headquarters of the Canteen weekly make it difficult to detect possible attempts of infiltration.

PUBLICATIONS IN HOLLYWOOD WHICH HAVE HAD A BEARING ON COMMUNIST ACTIVITIES IN THE MOTION PICTURE BUSINESS IN HOLLYWOOD

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[Source K has given] the following estimate of the influence of official organs and other papers in Hollywood on the motion picture business and the infiltration of Communists into the motion picture business.

Hollywood Reporter

The Hollywood Reporter is a daily trade publication which has been in existence approximately twenty years. The editor and publisher of this paper is W. R. WILKERSON. This paper has always opposed Communist activity in the motion picture industry and is fully aware of Communist penetration. It has many times published editorials and articles to this effect.

Daily Variety

The Daily Variety is a trade publication which has been in existence in Hollywood for approximately eighteen years. The general manager is ARTHUR UNGER. He is in no sense a Communist or a Communist sympathizer. However, other member of this staff of reporters on this paper, RALPH RODDY who is assigned to labor activities is a fellow traveller and always slants his news in favor of those Communist labor unions and guilds that are under the leadership of HERBERT K. SORRELL.

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✓Flashes

The monthly publication "Flashes" is the official organ of Laboratory Technicians Local No. 683, I.A.T.S.E. It has been in existence since 1933. From the beginning up until 1940 it was not in any sense sympathetic to the Communist cause. In that year the Communist elements in the union secured control and the paper since that time has reflected the Communist Party line completely. The editor is RUSSELL MCKNIGHT, a staunch fellow traveller and perhaps a member of the Communist Party. Before Soviet Russia was attacked by HITLER on June 22, 1941 the editorial policy of this paper was opposed to aid to Britain, etc., but immediately after the Soviet Union was attacked it came out for "all out prosecution of the war, aid to Britain, Russia and China."

✓Black and White

This publication "Black and White" was originally a creation of the Young Communists League and was issued at irregular intervals during 1939 and 1940, during the Fourth or Popular Front period of the Communist Party line. The first editor of the paper was WILBUR NEEDHAM of Santa Monica, California who has been engaged in Communist cultural activities for several years. JULES KIEVETS who was exposed by the Tenney Investigating Committee as a Communist succeeded NEEDHAM as the editor of the paper shortly before it ceased publication early in 1940 with the change of the Communist Party line. It was reported that WILL ROGERS, JR., now congressman for Beverly Hills, California, and whose name as "BILL ROGERS" appeared on the masthead as an associate editor, originally financed the paper.

✓Clipper

The Clipper was the official publication of the Hollywood Chapter of the League of American Writers and was the successor to "Black and White" and so stated on the masthead of the first two issues. It had its existence during the Fifth Period of the Communist Party line which was that period when STALIN and HITLER were friends. This paper's policy was one of isolation, opposition to the war, which corresponded to the Communist Party line at that time. After the attack of STALIN by HITLER on June 22, 1941, the paper within a period of a few months went out of existence. Its editorial board were well known Communists and fellow travellers.

✓The Communique

The publication "Communique" has not been issued regularly. It has been the official organ of the Hollywood Writers Mobilization for Defense

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which was originally inspired by the League of American Writers. It made its first appearance early in February, 1942. The last issue was dated September 26, 1942. The second and third issues of this paper were mailed under official Government frank and bore a statement that it was "in cooperation with the O.E.W.". Later issues did not bear the Government frank. This paper reflected the Communist Party line in detail. The editor has been MILTON MERLIN, a member of the League of American Writers.

#### ✓ Hollywood Now

The publication "Hollywood Now" was the official weekly organ of the Hollywood Anti-Nazi League. It came into existence on February 17, 1938. The last number was issued February 2, 1940. This paper was in existence during the Fourth or Popular Front period and followed strictly the Communist Party line at that time; but the signing of the STALIN-HITLER pact on August 23, 1939 sealed the death of this publication. It could not negotiate the sharp turn in the Communist Party line, from one of anti-Hitlerism to one of Anti-Britain and democracy. After six months of trying to explain and justify the STALIN-HITLER pact it quietly passed out of existence with the February 2, 1940 issue.

The masthead of this paper showed the names of the following persons who were responsible for its publication:

DONALD OGDEN STEWART  
FRANK TUTTLE  
DUDLEY NICHOLS  
BERN BERNARD, treasurer

Professor NORMAN T. BYRNE, a teacher in the Los Angeles City College was one of the main contributors to the paper and had an article in every issue. He was one of the Communist front leaders in Southern California, speaking before forums, women's clubs, social organizations, labor unions, the Hollywood Anti-Nazi League, the Hollywood League for Democratic Action, the League for Peace and Democracy, and the American Peace Mobilization. BYRNE has also written pamphlets interpreting the Communist Party line and one of the most ardent supporters of Communism in Southern California. He is reported as being in the armed forces at the present time.

#### ✓ Hollywood Tribune

The Hollywood Tribune was a Communist publication which was another Hollywood casualty of the STALIN-HITLER pact. It was issued by the "Columbia Publishing Corporation", 6715 Hollywood Boulevard, Hollywood, California. It first came into existence in April 1939. This was during the Fifth or Popular Front period.

The publication was a weekly and was meant to be for general circulation. It appealed to the sensational and dealt mainly with the motion picture industry and cultural affairs. It was strictly a Communist controlled publication and reflected the Communist Party line perhaps more outspokenly than any other publication in the section. The editor of the paper was E. A. DUPONT, now a motion picture director. Its contributors were the usual Communist figures in Hollywood, such as Professor NORMAN T. BYRNE, HAROLD SALESON, ELLA MAY WINTER, MAYER LEVIN, DONALD OGDEN STEWART, CAREY McWILLIAMS, WILBUR NEEDHAM, editor of "Black and White", and others. It was in fact another publication of the League of American Writers appearing from behind another screen.

SUMMARY OF COMMUNIST ACTIVITIES IN THE FRONT ORGANIZATIONS  
IN THE MOTION PICTURE BUSINESS

Source 4-L has summed up the activities of the Communists in Hollywood insofar as its activities relate to the motion picture business as follows:

There have been six periods of change in the Communist Party line in the United States since the formation of the Communist Internationale (Comintern) in Moscow, Russia in March, 1919. These changes were in every case determined by the foreign policy of the Soviet Union at the time.

The Communist Internationale, also called the Third Internationale, of which the Communist Party of the United States is a section, is the agency set up by the Communist Party of the Soviet Union to operate in all countries of the world outside of Russia to interpret and work in the interest of the Soviet Government.

Those periods are:

FIRST PERIOD: From 1919 to 1921, Russian Revolutionary period.

SECOND PERIOD: From 1921 to 1928, Revolutionary and boring from within period.

THIRD PERIOD: From 1928 to August 1935 was the Trade Union Unity League period; still revolutionary and in favor of Communist controlled labor organizations. This period ended with the Seventh World Congress of the Internationale which was held in Moscow in August 1935.

FOURTH PERIOD: From August 1935 to August 23, 1939 when the pact between STALIN and HITLER was entered into. This period is known

as the Popular Front or Trojan Horse period, and is referred to as such in this report.

FIFTH PERIOD: From August 23, 1939 to June 22, 1941 when HITLER attacked STALIN and began the invasion of Russia. This period has been referred to as the PERIOD OF THE PACT.

SIXTH PERIOD: From June 22, 1941 down to the present time. This has been called the POST-PACT period.

Inasmuch as references have been made to changes in the Communist Party line, and those periods of change have been referred to as the POPULAR FRONT period, and the period of the STALIN-HITLER PACT, etc., and inasmuch as certain individuals have been cited as belonging to concurrent organizations such as the Hollywood Anti-Nazi League, the American Peace Mobilization, etc., it will perhaps make clearer the meanings of those changes and the significance of membership in those organizations if the same are set down in glossary form.

For the purposes of this report we are not concerned with the First, Second and Third periods, as Hollywood during those periods had not been penetrated by the Communists.

By keeping in mind the Fourth, Fifth and Sixth periods of the Communist Party line, their relation to the foreign policy of the Soviet Union and the nature of the front organizations set up during those periods, the Communist affiliations and activities of those persons mentioned in this report who adhered strictly to those changes and organizations are plainly apparent.

FOURTH (POPULAR FRONT) PERIOD: In August 1935, in Moscow, Russia, the Seventh World Congress of the Communist Third Internationale (Comintern) was held. At this Congress a new line for all branches of the Communist Party throughout the world was laid down by GEORGI DIMITROFF, the supreme head of the Comintern.

The new line called a halt to all agitation for the overthrow of capitalism by revolutionary methods, and substituted therefor what was called the POPULAR FRONT tactic. This meant that Communists everywhere were to cease work as revolutionists, and pose as staunch defenders of democracy, civil rights and constitutional liberties and thus endeavor to influence their respective governments to bring about what was called a system of

COLLECTIVE SECURITY. This meant that Communists must take part in all national governments and endeavor to influence those governments to form an alliance with the Soviet Union to stop the rise of Hitlerism in Europe. As a consequence of this policy the Communist Party in the United States at that time supported the ROOSEVELT Administration and the New Deal, although previously and before August 1935 when the new line was laid down in Moscow, it had condemned them as being fascist in nature. They also at this time worked arduously in pretended support of democratic processes and had a measure of success in penetrating governmental and administrative offices. This was only a tactic applicable at the time in the interest of the foreign policy of the Soviet Union. The Communist Party did not surrender its previous revolutionary theory of the overthrow of capitalism; it only put it aside for the time being. This was stated clearly by EARL BROWDER on his return from this Seventh World Congress when he made his report to the November Plenum of the Central Committee of the Communist Party of the United States, quoted at Pages 91 and 92 in this report. (u)

FIFTH PERIOD (PERIOD OF THE PACT): During this period which began with the signing of the pact between STALIN and HITLER on August 23, 1939, by which pact they became virtual allies, and which came to an end with HITLER'S attack on the Soviet Union on June 22, 1941, the Communist parties everywhere completely reversed their previous position. From a program of support for democracy and advocacy of COLLECTIVE SECURITY, the Communist Party charged that the democracies were responsible for the war which they termed strictly an imperialist one. They demanded a negotiated peace with HITLER, opposed America's entrance into the war, opposed the lend-lease act, opposed the Selective Service Act, and in every way possible gave aid and comfort to HITLER and Fascism. This policy was the reflection of the foreign policy of the Soviet Union which at that time under the terms of the pact was the support of HITLER as against the interests of England and France. The main task of the Communist Party in the United States during that period was to prevent the United States aiding England in the struggle and to so interfere with the preparation for national defense that it could not enter the war as an ally of Britain.

SIXTH PERIOD (POST-PACT PERIOD): This period began with the attack on Soviet Russia by HITLER on June 22, 1941 and is still in effect. This attack on Soviet Russia demanded that the Communist Party again do an about face. From a program of isolation and peace for the United States they began shouting that the United States must enter the war and within ninety days were demanding a SECOND FRONT against HITLER. This demand for a second front was launched as early as September, 1941 in the Communist Party press, three months before the Pearl Harbor attack, at which time the United States officially entered the war.

This position was determined by the foreign policy of the Soviet Union which had overnight become the ally of the democracies, and not by the interests of the United States which they now so vehemently profess to defend.

Thus we find the Communists in the present period right back where they were during the POPULAR FRONT period.

We again find the Communists laying aside their revolutionary aims temporarily, supporting democracy to the fullest, going all out to defeat HITLER and for the time being, at least, withholding all criticism of capitalist "bourgeois democracy".

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FOURTH PERIOD

AMERICAN LEAGUE FOR PEACE AND DEMOCRACY

HOLLYWOOD ANTI-NAZI LEAGUE

NEW THEATRE LEAGUE

CONTEMPORARY THEATRE, INC.

THEATRE ARTS COMMITTEE

MOTION PICTURE DEMOCRATIC COMMITTEE

All the foregoing organizations, under control and directed in the interests of the Communist Party line, were dissolved when the STALIN-HITLER pact was signed and the FIFTH PERIOD was ushered in.

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING FIFTH PERIOD

HOLLYWOOD LEAGUE FOR DEMOCRATIC ACTION

HOLLYWOOD PEACE FORUM

HOLLYWOOD PEACE COUNCIL

AMERICAN PEACE MOBILIZATION

HOLLYWOOD THEATRE ALLIANCE



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All the foregoing organizations came into existence shortly after the STALIN-HITLER pact was signed. They all followed the Communist Party line of the PERIOD OF THE PACT, and were propaganda organizations for the Communist Party line which was isolation, opposition to aid to the allies, opposition to the Selective Service Act; in short they were working against the allies and aiding the Axis powers.

They were all dissolved when HITLER attacked the Soviet Union, which ushered in the next period, the SIXTH PERIOD.

COMMUNIST FRONT ORGANIZATIONS IN HOLLYWOOD DURING THE SIXTH PERIOD  
(The present period)

HOLLYWOOD WRITERS MOBILIZATION FOR DEFENSE

HOLLYWOOD CANTEN

COMMITTEE FOR THE CARE OF CHILDREN IN WARTIME

HOLLYWOOD DEMOCRATIC COMMITTEE (Now in the process  
of formation)

The foregoing organizations have been created since Russia became an ally of the United Nations, and are for all out prosecution of the war and seemingly ultra-patriotic.

OTHER COMMUNIST FRONT CULTURAL ORGANIZATIONS IN HOLLYWOOD  
WHICH HAVE BEEN CONSTANT DURING ALL THREE PERIODS AND WHICH  
HAVE CLEARLY REFLECTED THE VARIOUS CHANGES IN THE PARTY LINE

LEAGUE OF AMERICAN WRITERS, HOLLYWOOD CHAPTER

HOLLYWOOD COMMITTEE FOR WRITERS IN EXILE

JOINT ANTI-FASCIST REFUGEE COMMITTEE (Formerly  
United Spanish Aid Committee)

LETTER OF 150

This "Letter of 150" was a signed and published document in defense of the mass "purges" in the Soviet Union.

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The significance of a signature to this letter is that the signer was defending the position of STALIN as opposed to that of LEON TROTSKY in a highly involved political dispute. It is conclusive evidence that the signer was involved in inner Communist Party political differences.

The original committee that solicited the signatures for this letter were ROBERT COATES, one of the original members of the League of American Writers; MALCOLM COWLEY, League of American Writers; STEWART DAVIS, League of American Writers; MARK BLITZSTEIN, member of the League of American Writers; and PAUL STRAND, member of the League of American Writers.

(List published in Daily Workers, April 28, 1938)

#### LETTER OF 400

This "Letter of 400" also was a signed and published document. In the spring of 1939 a group of liberals and intellectuals who opposed Communist domination of American Arts and Culture issued a statement of their views, claiming that there was no basic difference between Communism, Nazism, and Fascism; that eventually STALIN and HITLER would come to terms.

To answer these charges the "Letter of 400" was gotten up by the Communist Party. This letter denied vehemently all allegations and ridiculed the charge that STALIN and HITLER ever could make an agreement. This "Letter of 400" was published just nine days before STALIN signed the pact with HITLER, which made the Communists and fellow travellers who signed the document look rather foolish.

The original committee that set up this "Letter of 400" were the following:

Professor DOROTHY BREWSTER, Columbia University

DASHIELL HAMMETT, a writer and at the present time the President of the League of American Writers

CORLISS LAMONT, one of the editors of "Soviet Russia Today" and a propagandist for the Soviet Union

GEORGE MARSHALL, a fellow traveller of long standing

Professor WALTER RAUTENSTRAUCH, Professor of Economics, Columbia University and head of the national Association for Civil Liberties and the Committee for the Protection of Foreign born

VINCENT SHEEHAN, a journalist, war correspondent and a close fellow traveller prior to the HITLER-STALIN pact August 23, 1939.

DONALD OGDEN STEWART, Ex-national president of the League of American Writers; active in many Communist front organizations and a Communist Party member.

MAXWELL S. STEWART, writer, member of the League of American Writers and associate editor of the "Roviet Russia Today".

REBECCA JANNEY TIMBERS, writer, member of the League of American Writers, a well known fellow traveller of many years standing.

MARY VAN KLEECK, writer, member of the League of American Writers, and a fellow traveller of many years standing.

(List of signers published in the Daily Worker August 14, 1939)

#### SIGNIFICANCE OF MEMBERSHIP IN A COMMUNIST FRONT ORGANIZATION

Membership in a Communist front organization during the FOURTH PERIOD is not, of itself, proof that he or she is a Communist, or even a fellow traveller. Thousands of "innocents" were drawn into those organizations who were unaware of Communist control or party-line procedure.

BUT, if we find an individual who was a member of, or active in, a Communist front organization of the FIFTH PERIOD, then that is conclusive proof that he or she is either a Communist Party member or a close fellow traveller with the Party. This would mean that that person is willing to follow the party line of the Communist Party, even though it leads to a defense of Nazism or Facism, should the foreign policy of the Soviet Union demand it.

AGAIN, if we find an individual who was a member of, or active in a Communist front organization of the FIFTH PERIOD, such as the American Peace Mobilization, etc., and that individual has now become a member of a front organization of the SIXTH PERIOD and takes a stand for all out prosecution of the war, etc., it is conclusive evidence that that person's present position was determined by the change in the Communist Party line

when HITLER turned and attacked Soviet Russia. It is conclusive evidence that that person's interests lie not with the United States and democracy, but with the interests of Soviet Union and Communism. In spirit such a person is just as much a Communist as EARL BROWDER himself.

### FELLOW TRAVELLER

This term was coined by NICOLAI LENIN, the father of the Russian Revolution. It first appears in his book "Socialism and War", written and published in August, 1915.

Speaking of certain socialists and sympathizers, whom he described as "vacillating elements" he said: "These elements can be our fellow travellers. It is necessary to get closer to them with the aim of fighting social-chauvinists. But we must remember that they are only fellow travellers; that as far as the main and fundamental problems are concerned. . . . those same elements will go, not with us, but against us. . . ."

But there was once when the great genius was wrong. The fellow traveller has become the most valuable instrument of all to the Communist Party. Not being technically a member of the Communist Party and able at all times to deny membership, he is free to carry the party line in a much more forceful manner than most party members who are always conscious of their party membership books.

Further, the fellow traveller not being a part of the inner circle where vicious intrigue and jockeying for personal power dieillusions so many, he becomes a fanatical idealist willing to carry the party line to any extreme.

Knowing this, the Communist Party leaders, discourage this fanatically loyal fellow traveller from becoming a party member. He is many times more valuable on the outside in carrying the message.

### TRANSMISSION BELT

When EARL BROWDER appeared before the Dies Committee in 1940 he used this term. He stated a Communist front organization was in the nature of a "transmission belt" between the masses and the Communist Party. He described it as a means whereby an individual might eventually become a member of the Communist Party through membership in one front organization after another, each one taking him step by step to party membership.

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EXHIBIT NO. I

Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Louisville, Kentucky, June 3 to 6, 1940 - Pages 1 to 12 inclusive.

EXHIBIT NO. II

Photostatic copy of a portion of the proceedings of the I.A.T.S.E. convention at Cleveland, Ohio, June 6 to 9, 1938 - Pages 1 to 10, inclusive.

EXHIBIT NO. III

Page 1 is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1941 at New York City.

Page 2 is a photographic copy of Page 3 of the August, 1941 issue of "The Clipper", which is headed "A Communication to All Writers From The League of American Writers."

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UNDEVELOPED LEAD

58519

THE LOS ANGELES FIELD DIVISION:

At Los Angeles, California

Will continue this investigation and will compile information showing the Communist Party connections of many of the most influential personages in the motion picture business in Hollywood. This compilation of information will set forth the numerous activities of such individuals in the Communist front organizations which indicate that the Communist Party line has been followed faithfully and ardently. Attention will also be called to a large number of books, pamphlets, scenarios, plays, newsreels, speeches, letters and other material which indicate the enormous effort that has been made and is now being made by the Communist Party to get complete control of the motion picture business and use it for propaganda purposes.

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